

ROUGH JUSTICE

Holding the Last Frontier at the Bronx Supreme Court . By Bernice Kanner

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dia, their time has come. From K. D. to Martina to the Lesbian Avengers, women who love women are crushing stereotypes. They are stylish, corporate. They are political, proud. "If we're ashamed of ourselves," says Navrati-lova. "how the hell can we expect the rest of the world not to be ashamed of us?

Kevin Can Wait BY ROSS WETZSTEON

da, now a flick called Dave. And after two Tonys and an Oscar, Kevin Kline says he's nearing his prime as an actor. He's certainly busy enough. Kline, 45, will run Shakespeare in the park and at the Public. Dave, a White House farce, may make him a star. John Cleese says, "He was the only actor to play Hamlet in order to become more decisive."



Rough Justice

Last year, more than 10,000 felonies were prosecuted in the Bronx, a 50 percent increase since 1985. With 16 percent of the city's popula-



tion, the borough has a disproportionate share of its crime. Fighting these ills is Cindy Elan (left), deputy chief of the Trial Division at Bronx County Supreme Court. Elan, 35, was part of the Happy Land socialclub case. Now she's tackling the murder of Park Avenue lawyer David Louis Schwartz, who was slashed in a no-tell motel. After she put Angel "Smurf" Diaz away, he was led from the courtroom, shrieking, "Bitch, bitch, bitch,"

Fashion: Road to Morocco BY MARTHA BAKER

Put on a happy fez with these Saharan accents. In the spirit of Aladdin, Martha Baker raids the harem-for tunics and shawls, the iewels of the earth. Rabat is rich.

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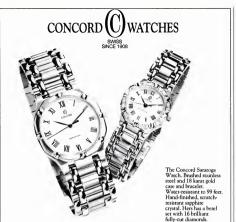
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New York,

Managing Editor

LETTERS

Not Accountable

CHRISTOPHER BYBON'S COVER STORY "THE Saudi Invasion of American Banks" [February 1] is grossly unfair to my client, Wafic Said. Mr. Said was a substantial investor in the National Bank of Washington and First City Bancorporation of Texas but was not the agent of their failure.

Mr. Said's NBW investment was made at the request of former NBW chairman Luther Hodges Jr., who took the proposal to him. Mr. Said's NBW investment received all the necessary U.S. regulatory approvals. With the failure of both banks, Mr. Said has lost almost his entire investment. He was one of the greatest losers in these debacles.

While it remains to be seen what losses the Federal Deposit Insurance Corporation will ultimately suffer from these two bank failures, the \$2-billion estimate offered by Mr. Byron is outdated. In December 1992, the FDIC revised its estimate of its loss from the NBW failure to \$148 million, and on January 27, just after Mr. Byron's article went to press, the FDIC announced that it now expected to suffer no loss from the sale of First City to Chemical Bank.

Although the FDIC sued certain former directors and officers for negligence and breach of duty in connection with NBW (all but two of whom were dismissed from the case by Judge Lamberth of the Federal District Court in Washington in February), neither Mr. Said nor the two directors appointed by his family companies were ever named as defendants. Indeed, Mr. Said has never been charged with wrongdoing by the FDIC or any other government agency in connection with the ownership or management of any hank.

Far from the "invaders" the article portrays, Mr. Said's companies were always passive investors in both of these bank holding companies. Mr. Said never had a say in the management of either bank. Their failures must be laid at the door of others.

> Henry Christensen III Sullivan & Cromwell Manhattan

A Fur, Fur Better Thing

PEOPLE FOR THE ETHICAL TREATMENT OF Animals had a great opportunity to raise serious funds when Mary Tyler Moore donated her fur coat to the worthy cause. But what do the PETA people do? They

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plan to pour red paint on a \$114,000 Russian-sable coat "Intelligencer: PETA to Punish Mary Tyler Moore Pelt," April 26]! The sables are already elad—and red paint won't bring them back to life—so why not keep the lid on the paint can, auction the thing off to the highest bidder, and use the funds to educate fur wearers? Those dead sables might yet aid their stillliving brethress.

Dinah Hatton Manhattan

Paint, Counterpoint

WARREN BERGER'S ARTICLE "GETTING THE Lead Out" [April 5] was puzzling in one important respect. The current hysteria seems to utterly disregard the historical record. In the hundreds of thousands of apartments painted with lead paint over and over again from 1880 to 1980, generation upon generation of children grew up and went on to become great scientists, educators, doctors, and business leaders, fine jurists, renowned artists and composers. The average New Yorker has always been regarded as a smart, sophisticated citizen of this nation. What gives? Is it possible that the mothers of these exceptional people fed them regularly and watched over them carefully?

Eli Cooper The Bronx

Into the Woods

ON PAGE 46 OF MARILYN BETHANY'S FEAture "Interiors: "Wentieth Century Unlimited" (March 29), a desk is shown and credited "unattributed." This brass-trimmed mahogany desk was made by H. Sacks & Sons, Inc., of Brookline, Massachusetts. The piece was part of a handsome group that was designed by Paul McCobb.

Brookline, Mass.

Center of Gravity

WE, THE MEMBERS OF THE RAPE CRISIS CENter of Columbia University, would like to express our deep concern over the inaccurate and irresponsible reporting in "Crying Rape" by Peter Hellman [March 8]. The title "Crying Rape" undermines the legitimacy of survivors' stories, as do references to "Salem Revisited" and "Rapegate" in the course of the piece. The rest of the article takes its cue from this construct of illegitimacy. Hellman's dichotomy of real versus fabricated rape serves the racist, misogynist, and homophobic purpose of designating who rapes whom and in what context. By implying that rape is perpetrated mainly by university employees and by people outside the gatesand that the legitimate rape survivor is one who was a virgin when attacked-Hellman perpetuates every myth survivors have fought against for the past twenty years. Furthermore, we would like to point out that according to the "objective,

legalistic" standards of New York State law (Penal Code Article 130.00), if a man penetrates a woman who does not give or is not capable of giving consent, he has raped her. We understand and believe this to include being visibly intoxicated. In addition, we abhor the homophobic implications of Hellman's portrayal of the Lesbian, Bisexual, and Gay Coalition (LBGC) of Columbia University. The article quotes a member of LBGC as stating that most rapes are committed by heterosexual men. Hellman claims that this statement "let the LBGC's own members off the hook." Hellman's representation of LBGC's members, and, by implication, gay men and lesbians, as potential rapists is a serious affront that demands an apology.

We would also like to clarify our relationship with the larger community. Susan Xenarios, the director of the St. Luke's Rape Crisis Intervention Program/ Crime Victim Assessment Project, was instrumental in the establishment of the Rape Crisis Center (RCC) on campus. The two organizations provide completely different services. No member of either of these services believes the other to be "redundant," Contrary to Peter Hellman's report, the RCC is not "at odds with" but has, in fact, been working with the Rape Crisis Center Coalition. These two distinct groups support each other. The RCC is a service organization providing safe and confidential short-term peer counseling and referrals for the students and staff of Columbia University. The Rape Crisis Center Coalition is a political organization whose members are activists from various student-run political groups.

Misrepresentation and stereotyping of survivors of sexual violence as propagated by this kind of media coverage serve to discourage women from ever speaking to anyone about such crimes and may encourage them to rescind any statements they may have made. All of the preceding facts were communicated to Hellman in conversations with RCC members.

The members of the Rape Crisis Center at Columbia University

Peter Hellman replies: My story opened with a real account of date rape at Columbia. Date rape does happen-but that doesn't mean it's the scourge that rape activists make it out to be. If rape is so common on campus, why is the use of the Rape Crisis Center so low? Why aren't date rapes reflected in Columbia and Barnard security-office statistics? In this tellall decade, it's not enough to blame "fear of reporting to deans and doctors." Rather than answer those questions, which any reasonable person might ask, the members of the Rape Crisis Center hurl the usual p.c. terms of scorn: "racist, misogynist, and homophobic."



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CLINTONS CIRCLE THEIR WAGONS

The Secret Service may not be the only ones suspected of leaking information about the personal lives of Bill and Hil-lary Rodham Clinton. Capital Hill is buzzing that White House stewards and ushers have been banned from the Clintons' living quarters when the president and First Lady are home, says an insider.

"The word is they can go up there and take care of business only when the Clintons are out," says the source.

Rumors have been circulating about the First Lady throwing things at her husband: one even has an antismoking Hillary lighting a cigarette to aggravate Bill's allergies. The White House has denied all these rumors, as well as a report that it has threatened to find a new federal agency to protect the First Family if the Secret Service does not stop talking.

As far as the ban on White House staffers, Hillary Clinton spokeswoman Lisa Caputo says, "That is absolutely not true."

APRÈS MARLA. LE DÉLUGE

Who will be Ziegfeld's new favorite? The producers of The Will Rogers Follies want a high-profile star to replace Marla Maples. and they've approached Princess Stephanie and soap star Susan Lucci, who both turned down the role. Actress Sean Young and Miss America 1992 Carolyn Sapp are among those who have auditioned for the part, and producers have approached Crying Game star lave Davidson, actress Shari Belafonte, model Christie Brinkley, and former Prince sidekick Apollonia.

"I also met with LaTova lackson," says associate director Phillip Oesterman, "We never got to the audition stage because she wanted the part altered." Oesterman adds that Maples, who is three months pregnant, plans to return to the show if it's still running after the birth. Says Young's spokeswoman, "She's interested in Broadway, but she's up for other roles that may take precedence [over] this." Says Sapp's spokesman, "Carolyn wants to do the show very much. It is her lifelong dream to play Broadway."



FBI K.O.'D KENNEDY CULT COUNSEL

Now Joseph Kennedy II can say, "I told you so."

During the standoff with David Koresh, the Massachusetts congressman wrote letters and tried to call the FBI to put agents in touch with a top cult expert who he thought could help, "[Steven] Hassan has repeatedly inquired about the possibility of volunteering his time and services," Kennedy said in a March 12 letter to FBI director William Sessions. "Mr. Hassan is known internationally for his study of mind control and cults. . . . I am sure that you have received many requests . . . but I hope the Bureau will take the time to respond to his kind offer."

Sessions never did. On March 30, Hassan, the author of Combatting Cult Mind Control, wrote Attorney General Ianet Reno: "I am absolutely certain that the tactics currently being used will not result in a speedy, peaceful resolution.' He offered suggestions and his services, but was never contacted. On April 19. Koresh and his followers torched the compound, killing 86 people.



JOSEPH KENNEDY II

TIME PICKS NINE MEN OF THE YEAR

The Year of the Woman is over, and at Time magazine, it's the Year of the Man, Staffers of both genders are upset that since managing editor lim Gaines's January 25 appointment, all nine people who've been put on Time's payroll have been men. The hires include former Spy editor Kurt Andersen: Howard Chua-Eoan, an ex-People writer: and



IS THOMAS HOVING OUT TO GET THE GETTY?

Thomas Hoving is ready to expose the ugly side of the art world again. The former director of the Metropolitan Museum of Art, who wrote the best-selling, gossip-filled Making the Mummies Dance, is planning to write a tell-all about the Getty Museum, says a source. "He seems to have it in for the Getty." says the insider. While Hoving was editor-in-chief of the now-defunct Connoisseur magazine from 1981 to 1991, he ran a number of articles critical of the Los Angeles-based museum. He had also been interested in the directorship of the Getty, but a rival was given the job instead. The source says that although Simon & Schuster published Mummies, Hoving is shopping the Getty book to a number of houses.

"I don't have any comment on that," says Robert Lescher, Hoving's agent. When pressed for details, Lescher said, "Hiss," Asked to explain, Lescher replied, "Hiss. H-I-S-S. Hiss."

ASSOCIATE: IAN GELMAN

WRESTLE MANIA...POLANSKI'S MAIDEN...P.C. PAIR'S PULL...CAA'S CHAFING CHAUFFEURS



IIM GAINES

ON THE ROPES



Time from ABC-TV.

the good-old-boys' school, but

savs one insider, "We're

shocked that this could hap-

of women," says another. "You

can excuse the first three or

four. But nine speaks for it-

self." Gaines had no comment.

"It feels like a slap in the face

pen in this day and age."

nobody wanted to believe it.

"[Titan owner] Vince Mc-Mahon and his wife, Linda, have borne the brunt of a series of false, malicious charges [reported by Mushnick] by a group of ex-cons, career confidence men, and shakedown artists looking for the easy buck," says a spokesman for Titan Sports, "After two years of seeing his business, family,

Jack White, who returned to SUSAN AND TIM TOY WITH ICE MAN "We'd heard he was from

Susan Sarandon and Tim Robbins, who made a plea for HIV-positive Haitians at the Academy Awards ceremony, want some others brought into the country: Marvel action figures. The politically correct couple are throwing a birthday party for one of their children this week, and couldn't find Ice Man or the Invisible Woman in department or toy stores, says a source, so they pulled some strings. "They had their people call Marvel directly, which called Toy Biz, Inc., the company that makes them," says the insider. "None were immediately available, but a shipment is coming in from Hong Kong," Sarandon's spokeswoman had no comment.

WWF HAS MUSHNICK and reputation maligned. Vince McMahon has begun to fight back."

A lawyer for Mushnick says he had already requested that his client be excused from the deposition, adding that the suit is "without merit, and he will be strenuously defended."

DRIVING MRS. MEYER: THE CAA SOLUTION

Creative Artists Agency's Ron Meyer gets star treatment not only for himself but for his wife, Kelly, as well. The staff at Hollywood's most powerful talent agency is snickering about "Kelly Duty." They say there are elaborate instructions on how and where mailroom staffers are supposed to pick up Kelly from the couple's Malibu home and drive her to the Beverly Hills offices.

The policy has infuriated some staffers, but, says one Meyer supporter, "Three CAA agents have had their cars cariacked. Kelly is pretty and pregnant, and heck no, she's not driving around Los Angeles on

her own, especially at night." **DUNNING A DIFFERENT** PHILIP J. FRIEDMAN

Author Philip I. Friedman is the victim of a case of mistaken identity. The author of Inadmissible Evidence and Reasonable Doubt was recently served with a subpoena and threatened with having part of his bank account frozen unless he forked over \$175,179.55. The law firm Milbank, Tweed, Hadlev and McClov claimed it had won a suit against Friedman for that much-and the writer had a tough time explaining to the firm that it wanted another Philip J. Friedman, an adviser to mayoral candidate Andrew Stein.

The beleaguered novelist says this isn't the first time. Last November, his bank account was seized when Fruitof-the-Month merchants Harry & David claimed that he owed them thousands of dollarsthough he doesn't know if the debtor was the other Friedman. "It's unsettling," says the writer, "to think you're at the mercy of people who'll go after anybody in the phone book with the right name. I try to make my characters sharper than that-even the villains.



MARVEL ACTION FIGURES

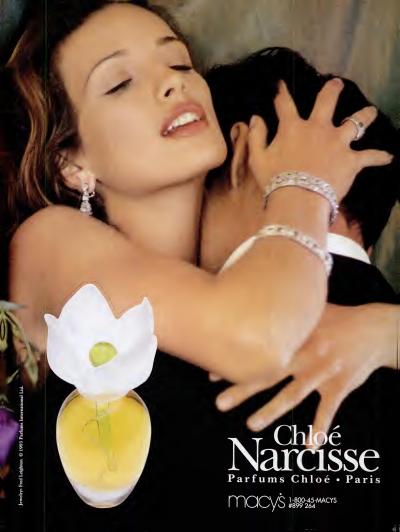
SIGOURNEY WEAVER

SIGOURNEY STANDS AT DEATH'S DOOR

Sigourney Weaver may replace Michelle Pfeiffer as Roman Polanski's chosen maiden. The Alien star is in discussions with the director about playing the lead role in his upcoming film version of Ariel Dorfman's Broadway play, Death and the Maiden, sources say. Weaver-who is currently starring with Kevin Kline (page 38) in Dave-would play a woman who wants to get revenge on the man who she believes raped her. The movie is being shot in France.

Pfeiffer was offered the part, but a source close to the actress says, "She declined because she did not want to leave the country. She has a new baby and wants to stay close to home." Glenn Close, Gene Hackman, and Richard Drevfuss made up

the cast of the 1992 production, but insiders say Polanski hasn't made any decisions about who will play the male roles. Polanski had no comment. Says Weaver's spokesman, "Death and the Maiden is one of several projects she is considering."



The National Interest/John Taylor

SEX IN THE '90s

TAILHOOK AND THE GAYS

PRESSURE BUILDS FOR CENTURIES ALONG the fault lines of the Earth's vast tectonic plates. When it reaches a certain critical threshold, the plates shift-suddenly, dramatically, at times cataclysmically. A similar phenomenon seemed to be occurring late last month along the fault line of acceptable sexual behavior. After a period of increasing pressure, there was a sudden pronounced shift. It could be seen in two seemingly unrelated but in fact profoundly interconnected events: the release of the Pentagon's final report on the Tailhook scandal and the massive gay-rights rally that took place in Washington just two days later.

None of the news stories about the report on the Tailhook scandal has really done it justice. Some 200 pages long, with sections on "Investigative Methodology" and "Officer Attitudes and Leadership Issues," as well as ones on "Streaking" and "Butt Biting"; with pie charts and bar graphs; with photographs of aviators wearing rhino horns strapped to their heads and naked strippers with squadron stickers plastered to their buttocks, the report is without a doubt a revelatory cultural artifact. Such artifacts at once define the apogee of an entire social style, lay bare the pathologies embedded in it, and

signal its eclipse.

Tailhook conventions, which started in 1957, had for years been little more than self-contained riots. Scenes that seemed conceivable only as comic farce actually took place. Naval officers engaged in food fights, threw flaming mannequins from rooftops and couches out of windows, demolished hotel-room walls with chain saws. A senior naval civilian danced with a stripper at one convention. An admiral taxied an aircraft up to a hotel. Another entered a

banquet on horseback. In many respects, the conventions were like some pagan fertility rite, a truly unhinged bacchanalian frenzy in which both men and women dropped all pretenses of civilization, reverting to muskcrazed, blood-dimmed animals. While it's become obligatory to portray the 1991 convention as an extended nightmare of male sexual aggression against terrorized female victims, the situation was much more complicated. There was both an array of behavior and an array of responses. What is perhaps most amazing about the report, and what has been ignored in virtually all accounts of it, is that a great number of the women at the Tailhook



PARTY ANIMAL: A Tailhook reveler.

party thoroughly enjoyed themselves. Some enjoyed the "chicken fights," in which women sitting on the shoulders of men in the swimming pool tried to pull off one another's bikini tops. "By all accounts the activity was totally consensual," the authors of the report declare.

Some enjoyed the "zapping," in which men placed stickers with squadron logos on women's bodies: "Witnessess reported a few instances on the pool patio of women exposing their buttocks for zaps."

Some enjoyed the "ballwalking," in which men walked around with testicles hanging out of their pants: "One female witness told us that her girlfriend coaxed several aviators to expose themselves so the girlfriend could get a picture. Later, the woman compiled a photograph album of Tailhook 91."

Other women remained altogether oblivious. In one incident, an "admitted ballwalker" told investigators how he and five other aviators exposed themselves on a "dare" and began to mingle with a crowd. "The officer expressed his surprise that most of the people did not even notice that the men had their testicles exposed."

Some women even enjoyed the notorious gauntlet: "Our investigation revealed for Levi's Dockers. There were men in

that many women freely and knowingly participated in gauntlet activities. A significant number of witnesses reported that women went through the gauntlet and seemed to enjoy the attention and interaction with the aviators. . . . Some of the women were observed going repeatedly through the gauntlet." (Emphasis added.)

Not all the women who considered the behavior offensive were intimidated by it. A female lieutenant commander whose right breast was fondled when she tried to walk through the gauntlet recalled that at the Tailhook convention the previous year, she had been grabbed in the crotch by a male. "She immediately confronted the individual responsible, grabbed the man by his genitals and asked. 'How do you like it?' The man was quite surprised by her reaction and did not respond. She left the area feeling that she had dealt with the situation."

Certain males, on the other hand, were intimidated by female sexual aggression. A 26-year-old

male sexual aggression. A 26-year-old Navy lieutenant complained that he was "pinched on the buttocks by an unknown woman. A short time later he was grabbed in the crotch by a different woman." Meanwhile, a 35-year-old Navy lieutenant commander was "approached by a 'tall woman in a knit dress' who walked up to him, grabbed his genitals through his clothing and yelled, 'package check.'"

Most men, of course, were only too happy to have their "packages" checked. In one incident described in the report, a man whose genitals were exposed was talking to two other males in one of the hotel suites when three women entered: "One of the males reached down and grabbed his friend's exposed genitals, shook them as he looked toward the women and said, 'Hey ladies, have you ever seen anything like this?"

That little homocrotic episode provides a natural segue to the gay-rights march in Washington. Its organizers managed to persuade the mainstream media to accept the view that the march was intended to display the "normal face" of gay America. But while the crowd did not exactly resemble the Hallowen parade in Greenwich Village, neither did it seem like an ad for Levi's Dockers. There were men in

knit shirts and slacks, but there was a healthy supply of men in mascara and men in boas and men in harnesses-"our leather brothers," as the organizers affectionately referred to them. One shirtless man had ribbons fluttering from his nipple rings. Many women were topless. At one point during the march, two lesbians stopped to suck the breasts of a third. "Look at this," the drag queen Joan Jett Black said to the crowd. "Isn't this wonderful? Queerstock!"

In a recent and widely discussed article, "Defining Deviancy Down," Senator Daniel Patrick Moynihan complained about society's growing tolerance of crime. But in the shifting plate tectonics that constitutes America's social evolution, deviance is being redefined simultaneously on several fronts. It is a process fraught with tense contradictions. one that tries at the same time to contain disapproval and tolerance, neo-puritanism and radical sexuality.

Both the Tailhook report and the gavrights march revealed behavior that was lewd and exhibitionistic. But the march was an attempt to legitimize such behavior, while the Tailhook report censored it. Naval aviators have had to face the unpleasant fact that what they had considered normal for years—"many of the younger officers who attended Tailhook 91 felt that the excesses that occurred there were condoned by the Navy," the report's authors wrote-has suddenly come to be considered taboo.

Gay activists, meanwhile, are pushing, with considerable success, in just the opposite direction. Their goal is not just to end the traditional taboo against homosexuality but to stamp out any residual notion that heterosexuality may be in some vague social or biological sense preferable. Lynda Montgomery, a lesbian comedian, asked the crowd during the march on Washington, "If you could take a pill that would make you heterosexual, would you?" "No!" was the shouted reply.

The critical difference between Tailhook '91 and the gay-rights march is that no one on the Mall was assaulted. "It was a very well-behaved crowd," says U.S. Park Police Major Robert Hines, In its redefinition of deviance, society is becoming more tolerant of unorthodox sexuality and less so of sexual aggression. If that's the case, the harmless-or, to use the report's word, consensualaspects of the Tailhook weekend need to be separated from the harmful incidents. The tendency instead has been to view every frolic and indiscretion as part of one continuum of disgraceful heterosexual aggression. But after all, if topless lesbians can cavort outside the White House, it follows that naval aviators should be allowed to indulge in a little innocent ballwalking when the mood strikes them.



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The Bottom Line/Christopher Byron

BTU BLUES

CLINTON'S NEXT PROBLEM

ON A WINTRY DAY IN THE MIDDLE OF FEBRUary, officials at the Minneapolis-based Dayton Hudson department-store chain noticed something disturbing in their company's daily sales data. Retail business at the firm's 845-store chain, one of the largest in the country, had been improving since early 1992, and a strong fourth quarter had even accelerated right on into lanuary, 1993.

on into January 1993.

It was against that hopeful backdrop

that President Clinton went before Congress on the evening of February 17 to present his State of the Union address and its centerpiece program of tax increases to cut the deficit. A supportant of the Dayton Hudson officials, shoppers began disappearing from the aisles of the company's stores almost overnight, and more than two months larer they have yet to return.

"It was eerie," a Dayton Hudson spokesman told me last week. "We had expected a continuation of the strong performance of the fourth quarter, but it didn't happen. Instead, we got a softening that coincided pretty precisely with the Clinton budget speech."

For now, at least, it remains unclear whether the economy as a whole is weakening at all, let alone weakening in reaction to the Clinton economic program's attempt to cut the defi-

cit by raising taxes. But in the aftermath of the Senate defeat of the president's jobs bill two weeks ago, the momentum behind the Clinton plan is clearly dissipating. And that is leaving the president's program an easy target for anyone wanting to blame the economy's troubles on the new administration.

On the economy's plus side, automobile and machine-tool orders are up, and sales of new homes have been perking up as well lately. In keeping with all that, the Conference Board, a New York-based business-research group, last week reported that in April, consumer confidence unexpectedly rose nearly 5 points, to 67.7, reversing three straight months of decline.

Nonetheless, plenty of contrary signals are also beginning to accumulate. During the fourth quarter of 1992, the economy

expanded at an annual rate of 4.7 percent, the fastest growth rate in four years. Unfortunately, Washington reported last week that economic growth slowed to a pathetic 1.8 percent in the first three months of 1993, barely enough to keep the expansion alive at all.

The weakening comes just as the debate begins in both the House and the Senate on the remaining elements in the president's proposed program, from cuts in defense spending to boosts in funding for social programs to health-care reform and taxes.

"There is no justification at all for this tax," says Stanley Gault, chief executive officer of Goodyear Tire & Rubber Company. "It is anti-competitive and anti-investment, and if Congress passes it, the damage will be permanent."

Sentiments like that are emboldening congressional Republicans to zero in on the tax as one of the weakest elements in the entire deficit-reduction package. "This is one of the most troubling parts of the president's program," says a top aide

AX

of Kansas, "and there's not be defined by the company of the c

As the second-ranked Republican on the Senate Finace
Committee, where Democrats
have a razor-thin majority of
only one, Dole may well be
able to help rip the tax from
the budget bill altogether.
Were that to happen, the tax
could then be replaced with
some other tax, or, under existing Senate rules, replaced with
equivalent and offsetting
spending cuts.

The prospects of that happening are good. Committee Republicans are solidly against the bill, and at least four Democratic members of the committee—Baucus, Boren, Breaux, and Conrad—have already voiced public concern over the tax. A vote against the tax by only one Democrat

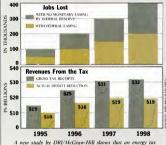
would be enough to kill it.

The public would certainly approve if
this were to happen. A USA Today/CNN/
Gallup poll released last week shows that
fewer than half of those questioned now
support the president on his economic
program, and only a third support his tax

initiatives.

The president's proposed levy on energy is the tax that seems to frighten people the most. In a recent CBS NewS/ New York Times poll, people were asked if they would support a \$100-per-person increase in overall taxes if the money were used to reduce the deficit, and 64 percent said they would. But the share dropped to only 48 percent when the tax levy was raised to \$200 per person. And when people were asked if they would support any tax increase at all on energy forms like gasoline, electricity, and heat-forms like gasoline, electricity, and heat-forms like gasoline, electricity, and heat-





A new study by DAN MCOTAW-HIII studys that all energy tube could add significantly to unemployment, but would have a less-than-expected impact on the deficit, since the levy would cause income-tux receipts to fall while unemployment outlays rise.

"We've just been through a period when the country's problems were causing the uncertainty." says the official at Dayton Hudson. "Now we're entering a period in which the solutions are the uncertainty."

The first part of the package that is likely to come under fire is the president's call for a so-called BTU tax on the energy content in coal, oil, and natural gas, as well as on power derived from hydroelectric and nuclear sources, and so on.

In his State of the Union address, the president made the case for the tax on both economic and environmental grounds. He said that such a tax would help reduce the deficit, promote economic independence. fight pollution, and encourage energy efficiency. Yet business leaders are growing increasingly vocal in their opposition.

ing oil, only 35 percent said they would. From the moment the energy tax was introduced last February, the oil industry has howled that the tax would wind up costing families far more than the \$100 or so that the Treasury estimated at the time of the president's address. Yet what was dismissed by the administration as mere

carping by industry has lately gained some powerful support from an unbiased-and unexpected-quarter: DRI/McGraw-Hill, the nation's leading econometric consult-

ing firm (see chart).

As proposed by the president, the energy tax would amount to 25.7 cents per million BTUs (British Thermal Units, a scientific measure of the energy content in fuel) for coal, natural gas, and other such fuels, and 59.9 cents per million BTUs for oil. But in a study completed earlier last month concerning the energy tax's economic impact, DRI/McGraw-Hill analysts found that such a tax would crimp economic growth by one tenth of one percentage point beginning next year, rising to as much as one half of one percentage point by 1998.

In a robust economy, such a reduction might be tolerable. But with DRI forecasting growth of no more than 2.4 percent by 1998, the BTU tax would, in effect, cut the anticipated growth rate by fully one fifth.

"You have to make the case for this tax on social-policy grounds, because you can't make it on economic grounds," says loyce Yanchar, the energy-tax expert at DRI/McGraw-Hill who conducted the

Indeed, the DRI/McGraw-Hill analysts see anywhere from 200,000 to 400,000 people being thrown out of work by 1998 as a result of the tax. And that, in turn, means lower federal-income-tax receipts, along with rising outlays for unemployment compensation and other forms of income maintenance.

Add it all up, and by 1998 the energy tax will be draining at least \$32 billion annually from the private-sector economy, but will be contributing only \$19 billion of that amount to the Treasury to help reduce the deficit-the rest being recycled back to the public as deficit-swelling transfer payments.

The energy tax is rooted in politics, not economics, observes Roger Brinner, chief economist for DRI/McGraw-Hill. "Income-tax increases on the wealthy didn't raise enough money to pay for deficit reduction and public-sector investment," he says, "so the administration went to a BTU tax as a politically acceptable way to tax the middle class. My bias would have been not to finance the program with tax increases at all but with bigger spending cuts." The administration, of course, saw things differently. Now it's beginning to find out how Congress, economists, and the public feel.

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RHINO ROD: Demonstrating the "right attitude" for Zebco.

GOOD TIMES AT CARMICHAEL LYNCH

"IT'S NOT A MEDIUM, IT'S A LARGE," READ the new ads for the Outdoor Advertising Association of America, Paired with huge blowups of such well-known products as Kodak film, a Sunkist orange, a Hershey candy bar, and Johnson & Johnson dental floss, the ads aim to promote billboards not merely as a secondary medium but as a primary one.

Some ads tauntingly compare this "large" with other media. IT'S NEVER TURNED OFF, FAST FORWARDED, PUT ASIDE OR LEFT UNOPENED pokes fun at TV and magazines, YOU CAN'T ZAP IT, YOU CAN'T IG-NORE IT. WHEN IT'S DONE RIGHT, YOU CAN'T WAIT TO SEE MORE OF IT takes another stab at television. And YOU CAN'T CRINKLE IT UP AND THROW IT AWAY mocks newspapers. Each assault is followed by the association's IT'S NOT A MEDIUM tag line.

The agency responsible, Carmichael Lynch in Minneapolis, has substituted live bulldogs for gleaming Mack trucks in high-profile ads, NOTHING BREAKS WIND LIKE A BULLDOG, declares an ad about truck aerodynamics that features a pooch in goggles. Another addresses resale value and shows a dog on a front porch with a leash in its mouth, MACKS NEVER DIE, THEY JUST FIND NEW OWNERS, proclaims the tag

Carmichael, a relatively small agency (it bills \$110 million), came to prominence with spots for Skeeter boats, which swept almost every awards show the agency en-

tered. A young couple stands before a fence, "I love my husband," declares the woman, "He's bright, witty, smart, makes plenty of money, and has the body of a man ten years his junior." The man looks embarrassed. "Six months ago, he bought a Skeeter fishing boat. And if he ever dragged his buns out of it and came home. I would introduce him to my new boyfriend, Bob here." The tag line, EAT. SLEEP, FISH, fills the screen, followed by a Skeeter speeding through the water,

Virtually all of Carmichael's 23 accounts have won awards. In 1991, the agency took home the first American Association of Advertising Agencies' A+ Creative Award, which honors an agency's entire portfolio. Just last month, the agency won for the second time. (In 1992.) Carmichael came in second.)

"We believe in advertising that has the right attitude," says Jack Supple, Carmichael's executive creative director and managing partner. "It makes perceptions truly change," Supple, who has been at the agency for fourteen years, says Carmichael refined its mission after thirteen years of working with Harley-Davidson, the mother lode of all attitude."

That attitude comes across in an adshowing a beefy man's upper arm tattooed with the Harley logo, WHEN WAS THE LAST TIME YOU FELT THIS STRONGLY ABOUT ANYTHING? reads the text. In another, a glistening black Harley is parked in a white kitchen that, except for a refrigerator and table, is otherwise barren. LIFE

SHOULD BE SO SIMPLE, states the headline. In a TV spot, an old man reminisces about dancing with the Fräuleins in Berlin and flirting with the ladies in Paris, "If I had to do it all over again, I'd only have done one more thing. I would have got me that Harley-Davidson," he says.

In a campaign for Rollerblade, a lone skater glides along a winding road as the sun sets over a lake. IT'S KINDA LIKE RUN-NING A MARATHON, IT'S KINDA LIKE FATING A HOT-FUDGE SUNDAE, says the tag line. In a Zebco fishing-rod spot, a woman savoring a bubble bath is interrupted by Larry, her demented fisherman husband, casting into the tub. To show the "tough, yet sensitive" nature of Zebco's Rhino rod, Carmichael showed a rhinoceros so moved by opera he appears to weep. To demonstrate the rod's strength, Carmichael balanced a rhino on it. OUR ROD IS INDESTRUCTIBLE FROM TIP TO RUTT. RUT PLEASE, PLEASE DON'T TRY THIS AT HOME, the ad reads.

"We don't believe in status quo," says Supple, "Our aim is to consistently hit the consumer square in the chest so he says. 'Ah, that's me,' We want to turn a brand personality into something deeper, something more personally relevant.

"We believe in telling the world a story, making it simple, honest, and heartwarming, and always with an interesting twist to get people leaning forward, thinking, smiling," says Lee Lynch, co-founder and CEO. "We trust in instinct to produce great ads that make a straight line for the heart, that are believable because they never wander. But we also rely on extensive research."

Even Carmichael Lynch's office has a style all its own. All six chairs in the conference room resemble holsteins, complete with udders and tails. The couch in the lobby has seat belts; two end tables are made of compacted cars.

Lynch founded the agency in 1962 with lack Carmichael. (It was Lynch's first job after leaving the Army.) Their first three clients went bankrupt before Normark sporting goods signed on. (Carmichael bailed out in 1969 and has been inventing board games in Las Vegas ever since.) Meanwhile. Carmichael Lynch has grown to be the seventy-fifth-largest shop nationwide, according to Ad Age. Its others clients include Minnesota Lottery, United HealthCare Corporation, and Norwest Bank.

Carmichael's relative smallness enables it to give its clients a lot of attention but has kept the agency from winning some big accounts. Jaguar wanted "our heart and passion" but ultimately went with



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Dierre Au

Ogilty & Mather's "cosmic resources," assy Supple, (Jaguar won't comment.) General Mills's food-service division recently dropped Carmichael because it lacked expertise in sales promotion in that area. The agency decided not to pitch lezur and locally based Northwest Airlines, both of which "would have meant a total remake of who we are," says Lynch, Carmichael is pitching Rémy Martin, but its budget is modest. "We have never been into big-money pitchess," I when dads.

Much of Carmichael's advertising is directed at what Supple calls "enthusiasts." who are, by and large, "real men." "I guess you could say we know how to talk to hunter/gatherers," he adds. The Harley ads fall into this category. In the early eighties, when the motorcycle market was soft, and Harley had just bought itself back from a big corporation, the motorcycle men turned to the ad guys for help. "They've always been willing to get their fingernails dirty," says Mike Keefe, Harley's marketing director. Carmichael "understands what we and our customers are about. They digest this subculture and regurgitate it with creativity that's unerring. We realize just how valuable they are when we go to other smart suppliers and see how unnaturally and uncomfortably they talk to bikers." Sales, adds Keefe, have doubled in the past eight years, and Harley now sells 60 percent of all heavyweight bikes sold in the U.S.

The Outdoor Advertising Association chose Carmichael Lynch last fall "for its attitude" and its prospective pitch, says Gordon Hughes, president of the OAAA's marketing division. All 35 board members voted for the campaign. "Their ads for us don't make you guildraw, but they do make you smile and think about the medium."

"Carmichael's Harley ads stung us, and their ability to show us they could do the same for us sold us," says Dan Danko, advertising manager at Mack Trucks. "These folks are different. They came to the pitch in casual clothes, confident but not cocky, and very prepared about our business, while other agencies came in suits with rehearsed presentations. Mack's been known for tough, rugged, durable trucks; Carmichael Lynch is stressing its high quality and drivability."

Carmichael's work for United Health-Care "is both strategically appropriate and creatively powerful—powerful because it's unexpected and extremely empathetic," says Tom Qualley, UHC's director of advertising, "Carmichael Lynch has a way of getting into the mind of consumers and speaking their language."

"Winning the big awards has helped national consultants discover us," says Supple. "So we've been invited to bigger pitches. Our challenge is to play bigleague ball without losing the creativity and spontaneity that got us here in the first place."

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MINOR OUTRAGE

HAIL WARY

N A SMALL, DINGY ROOM ON the second floor of the Taxi and Limousine

Commission offices a woman in a cream-colored suit awaits the driver who made her trip to New York Hospital an unfortunately unforgettable experience.

The driver arrives and, in less than half an hour, is



found guilty of three violations, for which he is fined \$175.

This woman had the stickto-it-iveness to request a complaint form and a hearing, but many disgruntled taxi riders won't go that far.

Enter Nellie Wilson, a 52year-old woman who figures she has taken between 7.000 and 12,000 cabs during the 30 years she's lived in New York, Wilson has created a "consumer report card" called Taxi Crabs, which lists the gripes that most riders experience from cabbies: "blows horn excessively" "plays audio device(s) too loudly [sic], even after request to lower volume"; and, of

course, "takes risks," Until now, an unhappy passenger had to call the TLC to request a complaint form.

Many riders, laments the mild-mannered Wilson, have cooled down by the time they receive the form in the mail or, worse, lost the little slip of paper with the driver's name and hack-license number. (Wilson's forms can be bought at Kroll's office supply on 145 East 54th Street, in packs of ten for \$4.95. or by calling Taxi Crabs at 355-4147)

Meanwhile Wilson is on to her next project-a book on capital punishment.

Relax, drivers: She's against it. EILEEN CLARKE

BRIEF LIVES

STARLET FEVER

IMBO. BIMBO. BIMBO. IF SHE HEARS THAT word one more time, Rachel York's going to scream.

Yesterday, I went to read for an Oliver Stone movie," York was saying the other night after finishing up Putting It Together, "and before I even had a chance to do anything, someone asked me whether I'd be willing to do full frontal nudity.

Full frontal what? This, after all, is the

actress who shares a dressing room-and more than holds her own on the stage of the Manhattan Theatre Club-with Julie Andrews, And who, in the second act of the smash Stephen Sondheim revue, belts out a version of "The Miller's Son" that you could hear all the way in Hollywood.

"I felt a lot of pressure in the beginning," says York, 24, who plays the sexiest maid on or off Broadway, "and I don't think anyone was very happy with me. But then, I don't think anyone really knew what to do with me." But like all those

fabulous ditsy blondes before her-think Marilyn Monroe in All About Eve, Judy Holliday in Born Yesterday, Jean Harlow in Dinner at Eight-York has managed to imbue her character with genuine wit and personality.

"One day during rehearsal," says York, Stephen sent me a note that said 'Goldie Hawn,' and things started to click.

Though York giggles, plays with her hair, and keeps a Troll doll on her dressing table. she's as grounded as a fire hydrant. From the time she was a little kid in Orlando, mimicking Ella and Barbra, and yes, Julie Andrews, too, she knew she wanted to be an actress. She had no time for boys or cheerleading or any of

that. She was the hustler who got the lead in every school play.

York was terrific a few years back in City of Angels, and more recently played Fantine, the noble peasant with a heart of gold, in Les Misérables, In 1991. she appeared in Billy Bathgate as a nightclub singer ("l had three numbers. but all but one got cut"). There's also been video-store junk like Crazy Joe. Which leaves York still praying-literally-for that one great script. that really powerful woman with guts and



The very blonde York: Waiting for a great role.

"I mean, I want to do roles like Susan Sarandon and Meryl Streep and Sigourney Weaver," she says, Just now, there's no Oliver Stone in Rachel York's future.

RICHARD DAVID STORY

personality and maybe

even an accent, too.

ANNIVERSARY

Hot Center

ITY CENTER, WHICH HAS LATELY BEEN CALLING ITSELF "A glorious home for dance, music, opera, and dozens of extraordinary musicals and plays," turns 50 this year. But few inside can agree on a birthdate. Was it the night they restored the carpet? Put new plush on the seats? Announced the first season, which starred Gertrude Lawrence in something called Susan and God? Arguments can be made for each, but a safer bet, surely, is December 11, 1943.

That evening, the old Shriners' temple on West 55th Street, scrubbed and sandblasted and saved from the wreckers, threw

a fabulous opening gala. Mayor Fiorello La Guardia presided (it was his birthday, too!), the New York Philharmonic played, and the best seat (there are 2,684) cost \$1. The Little Flower himself started the fun, bowing to conductor Artur Rodzinski and barking, "Maestro, incominciato.

The baton never dropped. City Center would spawn the New York City Ballet and the New York City Opera. It would house Leonard Bernstein's New York City Symphony. It would plunk Helen Hayes into The Glass Menagerie. Now it holds the Manhattan Theatre Club (consumed these days by Sondheim's Putting It Together) and the great tribes of dance: The

Martha Graham company. The Joffrey Ballet. Alvin Ailey. Trisha Brown. Paul Taylor.

On May 10, a raft of personalities will celebrate all this. The likes of Bobby Short, Ioanne Woodward, Irene Worth, Kitty Carlisle Hart, and Celeste

Holm (especially busy these days) will throw a gala of their own. Various troupes will perform, and stars will testify. In keeping with City Center's founding credo-high art at low prices-some 2,000 seats will sell for \$25 to \$65.

For a more intimate history of City Center, you'll have to charm a doorman and a dead bolt. A few yards up West 55th, locked in an apartment, sits lean Dalrymple, For 25 years, Dalrymple was the center's publicity wizard, and the personal manager to its most temperamental artists: Lily Pons, Leopold Stokowski, Grace Moore.

Dalrymple worships the center-she helped found it-but you'll excuse her if she's a tad underwhelmed by the 50-year thing. Helped into her sitting room, Dalrymple cocks her hat, catches her breath, and crows, "I'm 90 years old."

Dalrymple loves to "sit and talk." But there are conditions: (1) "I must be allowed to tell a story in my own way." (2) "I forget things-not a lot, but you must be patient." (3) "If my cellular phone rings, please push the top button and say, 'Jean Dalrymple's office.

She'd answer it herself, but Dalrymple had a hip replaced last fall, and she is still making peace with her cane. She trusts

Gregory, her sturdy young secretary, to greet her guests and help plan her life. Gregory wears a tie, and often says, "Yes, Jean."

Did you read my book?" Dalrymple asks. She means From the Last Row, a sweeping account of her quarter-century at City Center. Out of print now, it details her P.R. triumphs-her genius for creating publicity while avoiding it herself. "I never went in for theme parties or the crazy events that publicists stage today," she says curtly, "I simply advertised the facts of the production. At City Center, that was always enough,'

At next week's fête, Dalrymple will be honored with a special award. "For 25 years, I didn't get a nickel," she says. "Well, maybe a few dollars here and there. But that was fine with me. I was the volunteer director of publicity, you see." Dalrymple also served on City Center's board of directors, and ran its









From top left: lean Dalrymple; City Center's gorgeous mosaic: Ferrer's Cyrano: Christopher Walken and Maureen Stapleton in The Rose Tattoo.

drama and light-opera companies.

She has a talent for candor. "When John Rockefeller built the State Theatre at Lincoln Center, I told him, 'The acoustics in this place are terrible!

You can't hear a

blasted word." And imagine her outrage in the mid-forties, when client Grace Moore, a leading soprano of the day, was mistreated in Cleveland.

"We were there for a recital," Dalrymple says, "Now, Miss Moore's contract was very clear. It said in no uncertain terms that there was to be some sort of material covering the stage, at least where she'd walk from the wings to the microphone. Grace wanted it there to protect the train of her gown. When she was singing, I wanted her mind on the songs, not on how dirty the dress might be getting." In short: They prevailed.

Dalrymple, delicate as papyrus but sharp, tough, and exquisitely glamorous, is at work on a new book, Bits and Pieces of a Long Life. It's in a highly conceptual stage. "I need to find someone who knows shorthand. Someone to write down my memories and say, 'Jean, you said that yesterday.'

BOR ICKES

FLESH WATCH

NAVEL MANEUVERS Mademoiselle or Vogue



Taking the plunge: Midriff drift.

THE NAVEL WILL BE A HOT button for summer, so the fashion mags tell us: It's

impossible to flick through

without coming across some wraith-thin waif with her pants slipping down her nonexistent hips and her fingersnaughty, naughtycreeping southward. But some, it seems, are taking belly-baring even further. The March issue of The Face, Britain's premier style magazine. pictures Kate Moss with hellybutton covered but with several inches of flesh below the navel exposed. Several pages

later, Lenny Kravitz is shown in a nearly identical pose. though with depilatory problems of an entirely

different order. Midriff drift, you could call it. New York decided to get the lowdown on this lowdown body part.

What to Call It: "I'm trying to visualize a woman's bikini," said Dr. Bruce Bogart, an associate professor of anatomy at New York University, when asked to name the area in question. "The superpubic region meets the umbilical region" was what he came up with, once his vision had cleared.

How to Look After It: "Waxing is the only thing for it-I wouldn't fool around down there with electrolysis," says Georgette Klinger, the grande dame of skin care,

who counts Hillary Rodham Clinton among her clients (though not, presumably, for the upkeep of the region in question).

The Attributes of a Comely Umbilical Region: Says Serena Wilson, who runs a belly-dancing studio in the West Fifties, "If you're going to expose your bellybutton, it has to be an innie, not an outie."

How to Keep It in Shape: According to plastic surgeon Dr. Thomas W. Loeb, lots of models get their bellies lipo'd. Midriff reduction: the boob iob of the nineties?

Who Dares to Bare: "It's the most dangerous part of your body," says one London fashion editor. "One slip and vou're in serious trouble. Everyone is used to flashing a nipple, but your pubes are a whole different story,'

REBECCA MEAD

BENDING AN ELBOW

Toughing It Out

O WALK INTO THE TOUGH Club, one of the oldest nonprofit private clubs in the city, is to revisit a time when the gears of New York were indeed oiled by whiskey. Amid the vellowed campaign posters for Abraham Lincoln and Teddy Roosevelt and the Special Apostolic Blessing from Pope Paul VI are several, well,

tough guys, swearing and drinking and playing pinochle at sturdy, dusty oaken tables. A visitor half expects to spot former members Fiorello La Guardia, Gene Tunney, and Jimmy Walkerthe first perusing the funnies, the second shadowboxing. and the last with a

flapper on each arm, knocking back a dram of Irish whiskey. "Unlike some of the other

private clubs around town. nobody ever came to the

Tough Club for a quick shpritz and a quiet martini," observes bartender Frank Scavone, concocting a hoilermaker

Incorporated in 1865 as a dockworkers' sanctum, the Tough Club bounced around the waterfront until 1912, when it settled into its present site, a restored brownstone at 243 West 14th Street. Enrollment peaked about

mid-century, the joint flooding with captains of industry. professional athletes, labor leaders iournalists and countless civil servants. Sadly, the building's upper floorswhere members once recuperated after marathon

card games-were

later sold off, leaving just the kitchen area and hidden-away basement bar, ("It worked better that way during Prohibition," says Scavone.)



Cheers: Frank Scavone, front, and a few Tough customers.

"There was more city business done in there than there was at City Hall," says Chick Donohue, an official with Teamsters Local 237, just across the street. "The last mayor to apply was Abe Beame," he says, shaking his head ruefully. "I'm 51, and I'm one of the voungest members.'

When bartender Scavone applied for membership in 1958, the club boasted 860 regulars and an untold number of social members. Those figures have shrunk to 17 regulars, who pay \$50 in annual dues, and perhaps 100 social members, who contribute \$25.

"Today, everybody's looking to make a buck," says former State Supreme Court judge Gerald Culkin, 87, a former president of the Tough Club. "Golf. The country clubs. The suburbs. That hurt us. And Wall Street closing on Saturday, When it was open a half-day Saturday, we'd pack 'em in in the afternoon.

Culkin, asked to assess the historical significance of the Tough Club, may have inadvertently written its eulogy. "Unlike other clubs," he said, "we didn't ban people who had previously been in any kind of trouble, penal or otherwise." BOB DRURY





THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

A THEATER

Angels in America: The hypethree and half hours long. extravagant sets, Roy Cohn as the Devil incarnate. But come on, will Tony Kushner's Pulitzer Prize-winner really change the face of the American theater?

⊘ BOOKS

The Country Garden Cookbooksher Idone on lemons, the

Kraus on green most attractive umas ta in a long time LEMONS

with lemon and aspa stuffed with prosciutto. (HarperCollins; \$19.95.)

O ASK GAEL Where is New York's famous

Stifle that yawn. Jean Marie Riviere, e cabaret king of Paris and St. Barts, attempts to spice up the dinner-theater scene with Les Incroyables at the brand-new Kaptain Banana, at 101 Greene Street: 343-9000.

TASTINGS BY ALEXIS BESPALOFF

MERLOT

Melvyn Master, formerly a co-owner of Jams restaurant, is a wine shipper based in Provence. Try his Les lamelles line of varietal wines. which includes a flavorful 1991 Syrah. a balanced 1992 Merlot, and a fresh. agreeable 1992 Chardonnay (\$7 to \$8).



SCENES

Says design scribe Marilyn Bethany, "Years ago, the Kips Bay Show House was a lab for decorators to do the sort of stuff their conservative clients wouldn't allow. Then came the eighties, and too many decorators used the house to prove thatsnore-they, too, could do Park Avenue taste. Now it's the nineties, and the old zip is back. See Stedila Design's salon. See Peter Moore's study. And when you get to the Cooper Group's library, if you see someone stretched out on the sofa, purring, that's me-I'm moving in." At 813 Park

Avenue, near 75th Street. WIDEOS

Cartoons That Time Forgot (\$24.95 per volume): That's how Kino Video is packaging its 71 animated shorts. Collected in seven volumes,



brilliantly colored

A Letter to Three Wives (\$19.98):

Almost—but not quite—as great as Mankiewicz's All About Eve, this dazzler was made the year before and has great performances. Theima Ritter is sublime, Kirk Douglas is a youngster, and Linda Darnell was never better.

RECORDINGS

Ella Fitzgerald-First Lady of Song: She sounds better with each passing year. This three-CD set is about as handsome a package as you could want. All right, so it may not be the ultimate collection, but it will do for now-or at least until Verve releases The Complete Songbook Sessions in October. (Verve.)

ASHOPPING

"New York City: Night Lights": Trouble thinking of



where to go on the spur of the moment? Tack this up: matchbooks from restaurants all over town. From Image Ad Graphics (\$15): 517-1599.

MUSIC

Alfred Brendel starts his Beethoven extravaganza at Carnegie Hall this week. There are two recitals—on May 5 and again on May 12. In the week ween, there's a traini workshop, in which Brende discuss the piano sonatas.

The tiny Amato Opera at 319 Bowery always attempts and aften accomplishes the seemingly ible. This time arou ng Verdi's Otello—sung in

English, which is certainly unusual—on May 7, 8, and 9.

(A) ART

"The Apple of America": Nothing but apples. What a show-intelligently curated and accompanied by a splendid catalogue. At the Berry-Hill Galleries, 11 East 70th Street. Through June 26.



"Picasso and the Age of Iron": A ravishing show, this exhibition includes some of Picasso's most dramatic sculptures done after World War II. At the Guggenheim Museum through June 13.

DANCE

David Parsons and his inventive company come to the lovce Theater for five nights beginning May 4. For its first visit in two years, the group will do four New York premieres, including Bachiana. set to Bach's Orchestral



You Might Expect A Luxury Cater To Your Senses. But All Six



The sixth sense is a keen,
highly intuitive power - a
power of perception - that goes far



beyond the five senses. That's according to the dictionary.

According to our engineers,

it comes standard with every Lexus

ES 300. Let us explain.



time you reach for it, the very first

time, it will be there,

as if you had placed it there your-Have you ever been in a

new place and felt like you



self. Kind of spooky.

had been there before? Of course, we also do

Some callit déjà vu, but we callit



a lot for your other senses: the look

ergonomics: the uncan-

of a sleek, aerodynamic

ny ability of our cabin to have

body, the feel of gentle lumbar

everything in exactly the place

support, the smell of available handcrafted leather

you would most likely want it. So whether it's the knob for the



upholstery, and the soothing

climate control system or the switch for the power window or



sound of eight stra-

tegically placed speakers.

the buttons for the optional six-disc CD auto-changer, or

As for taste, it's in

everything we do. Figuratively

whatever-



speaking,

of course.

lesbian chic

THE BOLD, BRAVE

NEW WORLD

OF GAY WOMEN

T'S HARD TO SAY WHEN THE IMAGES REACHED A CRITICAL mass. But suddenly, there they were, floating through our collective consciousness. There was Madornar, pushing the limits, teasing the straight world with her talk of women who love women, all of them beautiful and sexy and en who love women, all of them beautiful and sexy and en who love women, all of them beautiful and sexy and the limits, estaich.

imposably stylish.

There was Patricia Ireland, president of the National There was Patricia Ireland, president of the National Organization for Women, announcing that she had a husband and a female companion. There was Madonna with Sandra Bernhard. Then there was Bernhard with the model Ingrid Bernhard. Then there was Bernhard with the model Isgrid Casares ("that infamous home-wrecker"), who left Sandra Casares ("that infamous home-wrecker"), who left Sandra Casares ("that infamous home-wrecker")

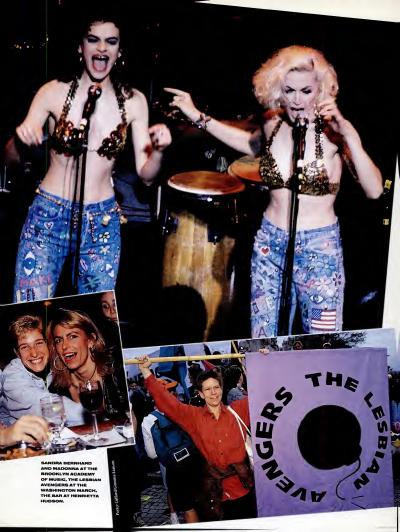
for ... Madonna.

There was that sexy Sharon Stone character in Basic Interes was the standard of the standard standard

nincties.

There was K. D. Lang, singing her sultry torch songs and there was K. D. Lang, singing her sultry torch songs and felling The Advocate that, yes, she is a lesbian. There was Dee Mosbacher, the San Francisco psychiatrist and daughter of the Mosbacher of the San Francisco psychiatrist and magnaker former Bush Cabinet member and Republican kingmaker former Bush Cabinet member and Republican kingmaker.





Robert Mosbacher, coming out in a college-commencement speech. There was Dorothy Allison, the lesbian writer, with her first novel, *Bastard Out of Carolina*, climbing the best-seller lists.

There were the Lesbian Avengers, marching with horns and drums to P.S. 87 in Queens, then chasing Denver mayor Wellington Webb into the Regency for breakfast, then storming the Condé Nast building to force Self magazine to pull its sales conference from Aspen.

There were Banana Republic's "My Chosen Family" ads, one featuring a group of women (including Ingrid Casares) in a Mustang convertible, their arms wrapped around one another.

There was Roberta Achtenberg—the lesbian member of the San Francisco Board of Supervisors, whose life partner is a Municipal Court judge—nominated by President Clinton to become assistant secretary in the Department of Housing and Urban Development. There was Torie Osborn, whom the New York Times decided "looks a 'bit like Doris Day," using her clout with John Sculley, chief executive of Apple Computer, to persuade his friend Bill Clinton to meet with gay and lesbian leaders before the March on Washington.

There was Lea DeLaria, the lesbian comic, breaking the late-night network-talk-show barrier on Arsenio in March, telling the audience how grateful she was that "finally in this country we have a First Lady you could boink." On Seinfeld, two weeks later, there was George, discovering that his former girlfriend Susan, an attractive blonde with Wasp looks and a Hillary headband, is dating a woman.

"You're just so hip," he told her.

EXECUTIVE DECISION

"1 HAD BEEN OUT TO MY FAMILY SINCE I WAS.
20. I had even been out at other jobs.
Somehow, when I got to Essence, I slipped back in. I think it was because I was going to be working with all these other women. I think I thought they would have a harder time thandling it."

Linda Villarosa, 34, grew up in Čolorado and came to New York to work as an intern at Woman's Day magazine. From there she went to Family Weekly, The Runner, and Runner's World. Then she became a senior edi-

tor at Essence.

"I finally came out at work because of a combination of things. I got really tired of not talking about my personal life. When everyone else did, I would be completely silent. I think people thought I was going through a bad breakup. I got tired of being thought of as a serious person who didn't seem to have a personal life. And I got tired of the women at work

of the women at work trying to fix me up and feeling rude when I kept turning their offers down.

'So one day, it was funny. We had spent a weekend at a senior editors' meeting at the home of our editor, Susan Tavlor, in upstate New York. We were trying to come up with story ideas, and were talking about our lives. Susan and I drove back to the city alone together in her car, and she mentioned her brother-in-law. I knew the next step would be to try to fix me up. So I turned to her and said, 'Susan, I'm a lesbian,' I wasn't even afraid when I said it. She actually handled it quite well. She was great. She was very curious, but in a good way. She wanted to know what my life was like, if my parents knew, if I had friends, if I was part of a community.

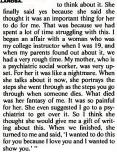
"The following Monday, I just told everyone. I literally was going into people's offices and saying, 'Good morning, I'm a

lesbian. I'm sorry I haven't told you be fore.' I think part of the reason it was fine was that they already knew me and had already worked with me. If they had been homophobic and had wanted to put something negative on me, it wouldn't fit, because they already knew who I was.

"About four months later, we were working on a special Mother's Day issue. Susan suggested we do a piece for lesbian readers. We were starting to talk about it, and I realized everyone was looking at me

as if to say, "What should we do?" I said that maybe we could do the story of a mother of a lesbian and her feelings about her daughter. They said, 'Oh, great idea.' And they're still looking at me. And I realized they were saying, 'Have your mother write it.'

"So I called my mother and I said, 'Mom, what do you think about this?' She said she needed to think about it. She





T'S AS IF WE HAVE BEEN SORT OF

massing in the shadows," says

and find our own voices."

Martina Navratilova says another answer can be found in how the straight world perceives lesbians. "I think we're moving beyond the sexual issue, where as soon as

somebody comes out, the image that person conjures up in the public's mind is that of a woman having sex with another woman—and nothing else. You think of her not as a writer but as a lesbian. Not as a tennis player but as a lesbian. I think we're finally moving bevood that."

Ingrid Sischy, the editor-in-chief of Interview, says yet another answer can be found in the profound impact the AIDS crisis has had on women. "I think that tragedy has had an enormous impact in bringing people out," she says. "At all those meetings across the country of organizations raising money for AIDS, fighting ignorance against AIDS, the involvement of women has been tremendous. I think that's one place where you can see the seed of desire for visibility, for lack of shame, for impatience with having to waste another 20 to 30 years in the closet. Women have seen the gay world go through a massive amount of suffering. And when you watch that and feel that, suddenly other fears become less important, and it becomes very important to really fight for the future.

Carole DeSanti, a senior editor at NA/ Dutton and the only editor at a major





publishing house devoted to publishing lesbian fiction, has a shorter answer. "We are," she says, "the only untold story."

T IS FRIDAY NIGHT AT HENRIETTA HUDson, the upscale lesbian bar on Hudson Street, whose biggest claim to fame is that when it was called the Cubbyhole, Madonna stopped by. Outside the front stands the bouncer, a short young woman with a shaved head and a broad, square body. She's covered in loose black cotton pants, and looks like an out-of-shape kung fu instructor. On both sides of the door are cherry-mahogany alcoves. In one sits a young woman straight from a Brooks Broth-

ers catalogue—wearing a conservative plaid jacket and matching knee-length pleated skirt, a white blouse with a Peter Pan collar, and a strand of pearls. She chats with her lover while they sip white wine and rub each other's backs. Across from them, at the bar, sits a group of young women in jeans and black leather, all with cropped hair. In the middle of the group is an older woman with short platinum hair slicked back from her face. She's dressed entirely in black leather.

The Brooks Brothers woman and her lover leave, and are replaced by two 26-year-old women with the same scrubbed,

girl-next-door good looks. The two are celebrating their engagement and show off matching diamond rings. They plan to register as domestic partners with the city clerk next week. Then they hope to have a church wedding and reception once

AND SAID, 'GOOD MORNING, I'M A LESBIAN.' "

> their parents get used to the idea. That, they admit reluctantly, may take some time-one set of par-

ents is refusing to talk to their daughter when she calls. In the other alcove is a sexy young tawny-skinned woman in her early twenties. She has thick, dark, curly hair flowing into her eyes and down her back; she wears a skintight top over tight jeans. She is talking to her pretty blonde lover, also in tight ieans, with a black leather jacket. Over by the pool table, there's a woman in an Armani suit. Moving quickly through the room is Lisa Graziano, a corporate manager and part-time waitress here. She is a gorgeous brunette with a movie-star face, a soft

These are the faces of a new generation of women-women who have transformed the lesbian image. There have always been glamorous lesbians ("There was that fabulous chic Parisian crowd, the dyke crowd," says Sischy. "Some of those American heiresses that were hanging in Europe, some of those dames around Gertrude Stein were full of style"). But the short-

page-boy cut, and a white BOYCOTT COLORADO T-shirt.

haired "bulldyke" is still many Americans' idea of what a gay woman looks like. Now "lipstick lesbians" and "designer dykes" share the bar with the "butch/femme" group; the downtown black leather crowd and women in Jones New York suits wander among them.

It was very different when I came out in Texas," says lean Sidebottom, the editor and publisher of Sappho's Isle, the tristate lesbian newspaper. "That bulldyke world was very much the scene I came out into. The first lesbian bar I ever walked into, in Houston, was owned by a woman called Papa Bear. She was mildly obese, with short-cropped, masculine, stone-butch hair. She smoked cigars and wore T-shirts and blue jeans-she had a key chain on her belt loop and a knife in her boot. Her girlfriend was a stripper. There was a certain sleaziness associated with it that I somehow could never accept. It gave you a feeling of being less than a real person. Then the women's movement hit, and angry feminism and separatism became the thing. Then you were supposed to dress to downplay your sexuality. There was the hard-core separatism-'I won't wear makeup; I won't shave my underarms; I won't shave my legs. I don't want to have men in my apartment 'cause I don't want to be around the male aura'-that wildly feminist, angry persona that emerged for a while,"

Rita Mae Brown, whose latest novel, Venus Enny, is about a wealthy southern woman who comes out after being mistakenly told she has only days to live, remembers those days well. She founded a gay-and-lesbian college organization at Columbia University in 1968. "You have to hear the name." Brown says. "It'll kill you: the Student Homophile League. We were afraid to call it the Student Homophile League. We were afraid to call it the Student Homophile because that had a reference to sex in it. I was the only one of the organizers to use my real name. Back then, I thought lesbian makeup meant you put a paper bag over your head. My mother was so funny. She was alive during all of this, and she really took an interest in Lt I dol her there was actually a very fierce debate about whether to shave. My mother looked at me. She said, 'Girl, any group of people who thinks body hair is about politics isn't serious about power.'"

IANE SALVATORE, A LESBUAN NOVELIST AND A Redbook editor, remembers a day in 1980 when he
was lectured by another lesbian student at Penn
State for wearing hot-pink jeans and backless
high-heeled sandals. "I was told that I shouldn't
be dressing in the sanctioned way that women
were supposed to look for men," she says. "I try

not to get caught up in it, because I find it completely insufferable. Now there are so many crowds. There's the butch/feme camp, the kids who are enamored of the sixties look, the punk-and-leather crowd, the hip downtown black leather crowd, the very p.c., seventies-style feminists, and the glamour lesbians. Me, I just go to work in my pumps every day and wear jeans on the weekend.

In the nineties, it seems, there is room for every style. "When I first came out, in the early eighteis in Hawaiii." says Cathay Che, the membership director of the Gay & Leshian Alliance Against Defamation/New York (LetAD). "It was very important that I looked like a dyke so other dykes would know me. You want to be recognized and want to be identified in a positive way. I've talked to a lot of my friends about this, and I think that's the general pattern. At 14, I tried to go for something really hard. I dyed my hair black, all black clothing, slicked my hair back. As time went on, I found it restrictive. The next step was getting over it and saying. This is what I really want to do."

When I got to college, I let my hair grow below my shoulders. I've always been an abso-

CLOCKWISE FROM LEFT: MARTINA NAVRATIOVA (IN HELMET) WITH FORMER LOVER JUDY NELSON; INGRID SISCHY, EDITOR-IN-CHIEF OF INTERVIEW; NOVELIST RITA MAE SROWN (RUBYFRUIT

RITA MAE BROWN'S MOTHER TOLD HER, "GIRL, PEOPLE WHO THINK THAT BODY

HAIR IS ABOUT POLITICS AREN'T SERIOUS

Photographs: top, Michael Retily/Sips; bottom left, Cynthis Johnson/Camma-Lisison;

bottom right, Robin Platzer/Twin Images; opposite page, Sonia Moskowitz.

lute clothes freak. For me, the first lesbian thing was Charlie's Angels, I had all their pictures on the wall. I think every young girl has a female idol and then replaces it with male idols. I never did. People said, 'Why do you still have those women's pictures up?' I said, 'These are the people I admire,' Now no one ever questions me."

This new generation has also challenged the seventies feminist dogma about lesbians and sex. "In the seventies, there was a very idealized notion of lesbian feminist sexuality," says Amber Hollibaugh. She was a speaker at a revolutionary 1982 Barnard conference, "Toward a Politics of Sexuality," which was picketed by anti-pornography feminists, "Many identified lesbianism as an alternative to heterosexuality, a desexualized notion of what could happen among women. There was a refusal to believe a woman could be a sexual object. You kind of hold hands, sing songs. There was supposed to be nothing raw, nothing passionate about what happened between two women. Those of us who wanted to have an erotic life said, 'What's wrong with having fantasies and and identifying yourself as sexual actors?' It became very hotly contested."

By the mid-eighties, erotica began to reign. In 1984 in San Francisco, two women founded On Our Backs, an erotic magazine that was an answer to Off Our Backs, the feminist newspaper published in Washington. By 1990, the West Village Clit Club was featuring erotic videos-and go-go-dancers under alu-

minum-foil chains hung from a black ceiling.

In 1992, a group of lesbian leaders sponsored a Lesbians Undoing Sexual Taboos (LUST) conference at New York University law school. Not one angry lesbian feminist showed up to protest. The conference, which 500 women attended (150 were turned away at the door), included workshops called "Toys R Us: Ropes, Whips and Dicks" and "Ins and Outs: Satisfaction Guaranteed," with former porn star Annie Sprinkle. During the morning session, Sprinkle had women climb up onstage, don rubber gloves, and find her G-spot.

NE OF THE BIGGEST CHANGES IN THE LESBIAN community is the political influence it is wielding within the larger gay world. What took so long? It's simple, lesbians say. Gay men have always treated gay women the same way straight men have treated straight women.

Lesbians have always been in the gay movement," says Rita Mae Brown, "and we have always been ignored. One of the saddest realizations of my life is that a woman can be a lesbian and not be a feminist. That she can be the good gay Girl Scout and make the coffee. There was always this feeling we let the the gay men speak for us and then we do the work. The nineties have brought a new strength within the lesbian community to stand up and say, 'Well, no, these are my needs.' Lesbians are as different from gay men as straight women are from straight men. I think we were, quite frankly, pretty sick and tired of the white boys' running it and always having us in the shadow."

Others say it took a while for the two very different cultures to come together. "A lot of gay men didn't have women in their lives," says Torie Osborn, "There was an unbelievable ignorance of women, and particularly lesbians. It was two separate planets. I was in Chicago in the late seventies, for example. I found gay men completely sexist. I remember being insulted by the gay-male drag culture. They were interested in the bars and creating ghettos of economic and sexual liberation. I was helping my lover raise a kid; I remember going to a meeting of the Chicago Gay and Lesbian Metropolitan Coalition in 1977 to talk about child care and getting laughed at. So I started working exclusively with lesbians, until 1982. I just said good-bye to all that.'

With the beginning of the AIDS epidemic, gay men and women came together as they never had before, "That changed men's lives dramatically," Osborn

says. "That made them look ABOUT POWER." at relationships. The other

thing that happened is that friendships grew. There was so much interaction between gay men and lesbians that a network of caring and compassion arose. I have seen lesbians who never gave a darn about men or gay men, holding gay men who are dying.

As the men became weakened by the fight, the women began to fill the leadership vacuum. The past and present directors of the National Gay and Lesbian Task Force-Urvashi Vaid and Osborn-have been women. The executive director of GLAAD/New York is a woman, Ellen Carton. At this year's annual retreat for the leaders of lesbian, gay, and AIDS organizations, more than half were women.

But sometimes, tensions flare, "For twelve years, thousands and thousands of lesbians have worked on gay men's issues," says Paula Ettelbrick, a lawyer who is about to open the first East Coast office of the San Francisco-based National Center for Lesbian Rights. "It's really time gay men looked at our issues seriously and we didn't get the response 'Well, gay men are dying.' I still often get that."



LISA GRAZIANO.

HAT ARE THE BIG LESBIAN ISSUES? "INVISIbility," says Osborn. "Period. End of sentence. Look at the military issue. Ten percent of all military personnel are women. Yet of all the personnel discharged for homosexuality from 1980 to 1990, 23 percent were women. So when you hear the entire debate framed in terms of the loint Chiefs of Staff fear that gay men will twinkle them in the butt in the shower, it is ridiculous. The debate's about heterosexual fear of men. That's an example of the invisibility that lesbians face. There are some women who are very resentful that AIDS has taken so much lesbian energy whereas more lesbians die of breast cancer, which is almost never discussed. That's another example,'

The one way to fight invisibility, of course, is to encourage gay women to come out. "K. D. Lang coming out was an incredible thing," says Diane Salvatore, "Her career could have been sunk by it. I went to her concert at Radio City last August. And I was amazed. Here was a superstar who no longer had to go off and marry a man and pay him off to pretend she was straight. That's a huge break, I didn't think I'd see it in my lifetime, and I'm only 32. I think it's contagious, and the more it happens, the more it will encourage other people to start their careers as openly lesbian."

Yet even the most visible women do not underestimate how difficult that can be. "The more people come out, the less it will be an issue," says Martina Navratilova, who had to endure a palimony trial after breaking up with her lover Judy Nelson, a former Cotton Bowl Queen. "If we are ashamed of ourselves, how the hell can we expect the rest of the world not to be ashamed of us? But the stigma is still there. There are still plenty of lesbians in the closet who would lose their jobs and lose their families if they came out. The thing in sports that really pisses me off is that women athletes have to prove to the world that they are not lesbians. I was asked that question forever, even before I knew I was gay. They wouldn't ask a male that. The male athletes, the writers protect them. They don't want to shatter the myth: 'My God, we can't have a gay football player,' It's a macho sport. But the women they attack immediately,'

Ingrid Sischy says, "I don't want to prescribe to people

whether they should make themselves visible. I think for each person it's a different story. There are people who really do not feel safe. There's no reason why they should. We still live in a world that it vicious on this subject. vicious, and anybody who pretends we don't doesn't help. If there's a powerful woman out there in the world and she comes out, it's suddenly. 'Oh, no wonder, she's a dyke. I believe that my job as an open gay person is to do everything I can to help make the world safer for gay people, and I would never want to be in a position to force gay people out. I'm lucky because I came from a family where I grew up feeling that whatever I was was okay and that I had other things to worry about, like how was I going to do what I wanted to do with my life."

Diane Salvatore says she is still concerned that it might come back to haunt her professionally one day. "I've only been out at work since my first novel, Benediction, was published, in 1991," says Salvatore. Her second novel, Love, Zena Beth, also was published by Naiad Press, the oldest and largest lesbian publishing house, and was a selection of the Book-of-the-Month Club and the Cualify Paperback Book Club." I'debated whether to publish my first book under a pseudonym and then decided not to do it, because I wanted to write under my own name. I thought I was going

to be able to keep it quiet. I thought that since it was a lesbian book, it would stay in a ghetto in a way. Then there was a review in *Publishers Weekly*, and I had to tell my editor.

"The review coincided with Ellen Levine's taking over as editor of Redbook. I vividly remember the day that I had to go in and tell her. At the end of a meeting, I waited till everyone else had left and it I had something important and personal to tell her about. I don't know which of us was more nervous at that point, because she didn't know what I was going to say. In my mind, I thought I might be sacrificing not just this particular job but my whole career. But I felt the die was cast; I didn't have any choice. She was absolutely terrific about it. She said it was not an issue with her; she was happy I was having success with my fiction, and that was the end of the story. I had thought for so long that it would be a kind of death. I was really not prepared for such a wonderful reaction. But I'm not sure that will happen with everybody."

The other way to fight invisibility is to keep lesbians in front of the media. Last August, the novelist Sarah Schulman and a handful of friends organized the Lesbian Avengers to do just that. "There was Acr UP, there was Queer Nation, but there was nothing specifically for lesbians," says Phyllis Lutsky, a former city social worker and a founding member. "We thought that we set lest in

women's issues, we get lost in gay issues, and that it was about time we started taking care of ourselves. The first thing we did was an action in Ouens on the first day of school. We had about seven or eight women drummers and horn players, and we handed out balloons and sang things like 'The Dykes Go Marching In.' We wanted it to be a confrontation, but in a toned-down sort of way. It was a school and we didn't want to scare the kids, so we made it very festive."

n DECEMBER, THEY SPENT TWO DAYS
following the mayor of Denver as he
tried to promote travel and tourism
in Colorado. "His first meeting was a
Monday breakfast at the Regency."
Lutsky says. "There were about
thereby of us. We met at a coffee

Lutsky says. "There were about twelve of us. We met at a coffee shop, and initially we were just going to picket outside. Then somebody said, "Why don't we just go in?" So we said okay. We had signs that said BOYCOTT COLORADO and THE HATE STATE, things like that. We stormed into the dining room, marched around, chanted, handed out fact sheets. It was quite a scene. There was total quiet in the room. At one table, we handed this guy abunch of lifes and said, 'Could you please pass these out?' And he did. It was great. These are the people who run this town."

In January, they walked into the Conde Nast building to protest the fact that Self magazine planned to hold a sales conference in Aspen. "We met in front of the building." Lutsky says. "and stuck our signs under our coats and went up the elevators in twos and threes. We started to walk around the offices with the signs. It was quite funny. We said we wanted to talk to the editor, Alexandra Penney. She ran screaming into her office and called security. Two days later, Self canceled the conference."

The Avengers have had better luck with their hit-and-run tactics than have the groups that are going after more entrenched targets. GLADD/LOS Angeles has

THE OTHER SIDE OF THE MOUNTAIN

"WE BOTH GREW UP ON LONG ISLAND."
Yvette Burton says. "I'm from laip. Debra is from Westbury. So when we decided to exchange rings, we went out to Fortunoff in Westbury to buy them. There
were all these heterosexual women trying
to pick out engagement rings and wedding
bands. Debra and I were standing there,
and the saleswoman was trying to figure
out which one was buying the ring. She
said, "Who's getting married?" We said.
"We both are: thev're for us.' I'm sur selve

another black-and-white lesbian couple staying there. One is a psychotherapist, and the other is a state judge. They escorted us to the top of this mountain in the woods where we exchanged our vows. "The mountain was called Dyke Moun-

"The mountain was called Dyke Mountain. In Naples, Maine. When we looked on the map to pick a mountain, we just had to go to that one. We wore hiking clothes and took our rings. We exchanged yows and read some poetry. It was August 23: that's our anniversary. After we ex-

changed our vows on the mountain, we hiked back down, and the other couple took us to a celebratory lunch. Then we had a weeklong honeymoon in the mountains, going boating, doing the nature thine."

The couple hope to have another party this year to celebrate their commitment. "One of the reasons we celebrated that way," says Burton, "is that our parents had been totally supportive and okay with us being together. But when we started talking about a lifelong commitment, the little bell went off in their

heads that their glimmer of hope that maybe my daughter will marry a man someday is gone. So instead of dampening our ceremony, we decided to let them calm down and deal with it, and then have a truly joyous celebration when they came around. I think they've finally come to terms with it and realize this is the way we're going to live our lives, that this is not a phase."

Hochman says, "There's always room for growth, but my family is accepting of our relationship. Just the other day, my second cousin was being bat mitzvahed, and they included us in the invitation. When we go home for holidays, they set up the guest room for us."



YVETTE BURTON (LEFT) AND DEBRA HOCHMAN.

handled it very well, because she didn't want to lose the commission, but I did see a lump go down her throat."

Burton, 27, is director of the Lesbian Health Project for the New York City Department of Health, Her partner, Debra Hochman, also 27, is a parategal at a Wall Street law firm. "We met at the suw Stony Brook Gay and Lesbian Alliance," Burton says. "I am African-American and Native American, and Debra is Jewish. When we met, I wasn't out; she was. I was in the process of coming out. We dated for about four years. Then we decided to exchange yows we had written. We went up to a lesbian bed-and-breakfast place in Maine. By coincidence, there was



in their scripts. There was a leshian couple in L.A. Story, but any references to their relationship ended up on the cutting-

room floor. A lesbian love scene in Switch also was cut. And the producers of Fried Green Tomatoes, adapted from a book about a lesbian love affair, eliminated any explicit reference to the relationship. "We ended up giving the film an award anyway," says Jehan Agrama, co-chairwoman of the GLAAD/Los Angeles media-outreach committee. "We wanted to call their bluff. We had a choice: We could come out with another press release and add it to our list of films that excludes us. Or we could claim the

film as one of our own. So we claimed it as our own. Basic Instinct, the most recent big-studio film with a lesbian or bisexual-woman character, has infuriated the lesbian community. Says Cathay Che, "If Basic Instinct had had a different ending-if the lover hadn't died off and was still with the other woman-it could have been a subversive lesbian movie. But the way it was, it was nothing more than a male fantasy. And Single White Female has the Jennifer Jason Leigh character portrayed in a very negative way. She is a psychotic who has inappropriate feelings for the Bridget Fonda character. That's the gist of it."

GLAAD is also trying to get television producers to introduce more characters like Bernhard's Nancy on Roseanne and Susan on Seinfeld. They have launched a campaign to persuade the producers of the television spin-off of A League of Their Own to include a lesbian character, "There were lesbian women on

RINGS. "THE SALESWOMAN SAID, 'WHO'S GETTING those teams," Che

adds, "and obviously they didn't include them in the movie. Our argument is that since it's an ongoing series, it

MARRIED?' WE SAID, 'WE ARE.' "

is a natural place to have a lesbian character."

ESBIANS ARE ALSO TRYING TO BREAK DOWN THE DOORS OF the television talk shows. "We've been trying to get into network television for years," says comic Lea DeLaria. "It doesn't even have to be late night. Even The loan Rivers Show-she has thousands of gay men on. I've never once seen a lesbian. Now, finally, I've gotten the break with Arsenio, but I don't know what the other shows will do."

Kate Clinton, the comic who performed at the Lesbian Power Breakfast held before the Washington march, says she and the other women at that breakfast have been thinking a lot about that lately.

"Right now I feel like a novelty act," she says, "and I hope that that's not the case. I hope that we will all begin to be seen as more than the story of the moment. I hope we aren't all just having our own fifteen minutes of fame.'



Kevin

can

At 45, Kevin Kline Has Two Tonys, an Oscar, and Now a Movie Called *Dave*. But Is He a Star?

By Ross Wetzsteon Wait

hey say I'm going to become a . . . star?" Kevin Kline says, raising an eyebrow. "Well, it is true that in my mid-forties, I feel I'm approaching my prime as an actor. As a matter of fact," he adds with that Klineish irony, "every day for months now, I've been waking up in the morning asking myself, 'Is today the day?' And this morning it finally happened. 'Kevin,' I said to myself, 'today you've reached your prime.'

"Yeah," he adds, "people tell me *Dave* is going to be huge. And I've heard all those predictions that my





Directing at the Public Theater.

movie career is going to take off, whatever that means."

He's also heard all the stories out of Hollywood that Ivan Reitman's Time Warner bosses were just as skeptical as Kline. They kept asking: Why not Kevin Costner? Or Michael Douglas? And what about Arnold Schwarzenegger? But Reitman insisted on casting Kevin Kline in Dave, his new romantic comedy about a president and his look-alike that the studio is counting on as its big summer hit.

"One of the nice things about being 45," Klein says with a shrug," is that you accept vicissitudes, you learn to go with the ebb and flow, you develop a healthy disregard for hype. I'm cynical enough—correction, I have a sense of humor—about all those projections of great success. I no longer do a project with any regard for whether it's going to hit or miss. I hope this doesn't sound too Zen'—he surreptitiously glances left, then right, to be sure no one's heard him using such a pretentious word—"but I'm more interested in the process than in the result."

The process, so far, has made Kline, in the words of Frank Rich, "the pride of the reach his prime.

American theater." In 1980, Kline enchanted New York audiences and won a Tony by stabbing himself in the foot as the comically swaggering pirate king in *The Pirates of Penzance*. In his next appearance, he portrayed a cold, cunning, malignant despot in *Richard III*. He moved to film to play a hilariously bonkers hit man in A Fish Called Wanda. A few years later, he returned to the stage as a Hamlet "in action ... like an angel."

Just as Kevin Kline moves back and forth in his performances from swash-bungler to tyrant to buffoon to prince-equally adept at slipping on banana peels and reciting soliloquies—so he slips back and forth in his personality from insouciance to insecurity. But then, this is an actor who has made a career out of contrasts.

And in a typically Kline contrast, just as Daw is about to open, he is also taking charge of the Shakespeare productions at the Delacorte and Public Theaters. Kline is simultaneously poised to make his breakout into megabucks Hollywood stardom and to revitalize Joe Papp's vision of free Shakespeare for New York audiences. And perhaps, in the process, to reach his prime. aKING Dave was like being Bottom in Midsummer Night's Dream — I got to do all the parts," he says, savoring blueberry pancakes at Sarabeth's on the Upper West Side. "It's not really two roles, it's more like four."

The premise of Dane is simple (don't worry, you can read this paragraph without ruining any surprises). When President Bill Mitchell suffers a stroke, his chief of staff tries to hide the news from the nation by having his occasional stand-in, Dave, take over the role full-time until... No, we'd better end the paragraph here.

"What I mean by four roles," continues Kline, "is that Bill Mitchell has two different personalities—his public persona, concerned and presidential, and his private persona, calculating and corrupt. And Dave has two different personalities—Dave and then Dave pretending he's Bill Mitchell.

"That's the challenge of the film for me, all those layers. I got Dave right away," Kline goes on, "but Ivan and I talked at great length before we got Bill Mitchell. It would have been easy to make him a

have been easy to make him a comic grotesque, but it was crucial that he be grounded in plausibility.

"Basically, I saw Bill Mitchell as dead," he continues. "Dave is alive. Bill Mitchell has hidden agendas; he's into image, and he's leading a double life. Dave is amiable and decent; he's a bit shiftless, but in staying true to himself he becomes a man. So I saw Bill Mitchell as opaque and Dave as transparent, and



everything followed from that—different voices, different carriages, different walks—subtle enough so people mistake them for one another, but marked enough so they're two different people."

There's one bit of business in the picture that's so perfectly Kevin Kline that he could only have improvised it on the set. When Dave first goes into the Oval Office, he's trying to convince everyone that he's the president. But when he leans back in the president. But when he leans back in the president is chair, it suddenly tips over backward, sending the leader of the Free World sprawling on his back.

"Ivan's a very playful director," Kline explains. "Of course, he has an image—a vision, if you will—of how a certain scens should be played, but once he's got that, he encourages a lot of improvisation; he sug-

gests a lot of ad libbing."

Kline catches himself, furrowing his brows as if in thought. A compulsive self-analyst, he is constantly commenting on his own comments. "Hmmmm. Technically speaking, can you suggest an ad lib? Then it wouldn't be an ad lib, would it? And what's the etymology of ad lib? It's Latin, of course, Ad libido? Anvway, as I was saying before I got so typically sidetracked, I threw in a few falls here and there. They even had a pool on the set how many times I'd fall down. Okay, it's shameless shtick," he says about falling over backward in the president's chair. "Now, I want to make it perfectly clear that I don't believe in that kind of acting unless it's deeply rooted in emotional truth," he goes on somberly, then adds deadpan, "or unless you need a cheap laugh."

It was the screenplay by Gary Ross—a Kennedy delegate at the 1980 Democratic Convention and part-time speechwriter for Michael Dukakis in 1988—that attracted Kline to Dave. "Gary very cleverly found a way to capture the quality of those great old thirties films," the actor explains. "By couching the beginning of the film in cynical, almost nasty terms, he made the sentiment and the romance of the ending seem earned. We've seen what Dave is up against, so we join with him in his struggle to become a president without any agenda other than the public good." Like a latter-day Jimmy Stewart or Gary Coocer character. Dave wields

his power on behalf of the less fortunate.

" 'Hence shall we see.' " says Kline, "'if power change purpose, what our seemers be.' That's the Duke in Measure for Measure, and that's one of the messages of Dave. He's a little guy, and he rises to the historic occasionpower doesn't change his purpose. People want to feel better about our government these days, and Dave speaks to that kind of hope." Bill Clinton hasn't seen the film vet, but Kline hears that "the screening in Washington was a huge success.

A dozen or so Washington insiders play themselves as a kind of cinematic Greek chorus. including several senators (Christopher Dodd, Paul Simon, and Alan Simpson) and several media types (Nina Totenberg, Michael Kinsley, and Robert Novak), in addition to cameos by Jay Leno, Larry King, and Oliver Stone. Only Al D'Amato caused any problems, Kline reveals, immediately realizing he's been indiscreet. "No. no," he says, holding up

his hands palm outward to ward off any questions, "you'll have to ask Ivan about Al D'Amato."

L D'AMATO?" IVAN REITMAN bursts into laughter. "I wanted audiences to have the sense that they were backstage at the White House, so I tried to shore up the film by getting a lot of Washington people to play themselves. When I put

"One of the nice things about being 45," says Kline, "is that you develop a healthy disregard for hype. I have a sense of humor about projections of success."



ploy-grandstanding. And then, practically the day after Time Warner and Ice-T separated, D'Amato called and asked to be put back in the movie. Let's just say we politely declined his offer." A D'Amato press spokesman says that the senator was asked to be in the film and that D'Amato never asked to be reinstated after Time Warner and Ice-T parted company. At the word Capraesque, Reitman lets out a

gressive about wanting

to make an appearance.

But the day before his

shoot, he issued a press

release saying that in

support of the police in

their opposition to Ice-

T's Cop Killer, he was

withdrawing from a

Time Warner film. It

was just a publicity

esque, ketiman iets out a wall of dismay. "When they start comparing you to those great old filmmakers," says the 46year-old director, whose credits include Ghostbusters, Kindergarten Cop, and Legal Eagles, "it's the kiss of death; you can never live up to them." Yet Reitman does say that Dave is a conscious

throwback to the populist films of the thirties like Mr. Smith Goes to Washington. "There's a kind of desperate hope," he says, "that things will change for the better."

Though Reitman won't take credit for prescience, he does say that "this project started five years ago. In a sense, the president's based on Bush, and his presidency gets taken over by his look-alike, who turns out to be Clinton." The success or failure of Dave, Reitman feels, "depends on whether



or not audiences accept the premise. Lock, I've made movies in which Bill Murray declared war on Czechoslovakia, in which Arnold Schwarzenegger and Danny DeVito were portrayed as twins, but for this kind of film ticket buyers are going to tolerate a much narrower variance from reality. Tone—that's the key. And that's why Kevin's performance is so crucial."

That chair scene, for instance. "The first couple of takes were routine," Reitman recalls. "But we kept getting broader and broader. Finally, after five or six takes, I noticed this gleam in Kevin's eye. 'Co for it,' I told him, even though I didn't have any idea what he was going to do—and he did that hilarious backward fall.

"Kevin has such a fine-tuning knob," Reitman goes on. "He has comic dexterity, he has romain cwarmth, he has intellectual depth—but the thing that makes him so brilliant is the way he can subtly switch from one to the other. I don't think I'll ever have to argue with the studio executives again that he has star power."

ore THAN 25 YEARS LATER, the actor can still dredge up lines from his first theatrical role—as the bleeding sergeant in Macbeth, back at Indiana University in the sixties. "For brave Macbeth (well he deserves that name), da da, da da, with his brandish'd

steel, Which smok'd with bloody execution....' How about that?" Kline was born in St. Louis in 1947. His

father, who owned a record store, was a German lew. His mother was

Irish Catholic, and

she made sure that her son was educated by Benedictine monks. Does he still practice Catholicism? "Oh, no; I perfected it long ago."

According to family legend, Kline showed a flair for the dramatic early on. When he was 10, Kline was reading a magazine beside a swimming pool; he then slowly stood up, strolled over to the diving board, walked to the end, and—still reading the magazine—dove into the water. When he surfaced, he swam to the side of the pool, got out, and went back to his chair—never once taking his eyes off the magazine. Admittedly, it wasn't "To be or not to be." but it was effective.

be or not to be," but it was effective.

An accomplished pianist, Kline enrolled at Indiana to study composing and
conducting. He took an acting class as a
lark. One day, he happened to sit in on
auditions for a school production of Macbeth. Suddenly, the director turned to
Kline and said. "You haven't read vet."

"But I'm just observing," Kline said.
"What's your name?"
"Kevin Kline."

"And now, by special request," the director then announced, "Kevin Kline will read the part of Duncan."

Kline looked around, but there was no other Kevin Kline in the room. "I didn't understand a word." he recalls. "Shakespeare was gibberish to me. I'd seen King Lear in high school, but I necked all the way through the first act and left before the second began. So I used my loudest, lowest voice—after all, this was Shakespeare." he says in a bombastic bass, his palm flattened on his chest. "This castle has a pleasant seat... And after

nas a pieasant seat.... And after ten lines he cast me as the bleeding sergeant. My first performance, I was wearing a short tunic. Everyone could see my knees shaking. Talk about in-se-cur-i-ty."

The summer between his freshman and sophomore years, Kline joined a dozen or so classmates on a showboat anchored in the Ohio River across from Louisville. By day, they swabbed the decks; by night,

they put on plays. "The showboat Majestic." he recalls fondly. "The most magical, most wonderful summer of my life. Stoking the furnace for the calliope player, making our own sets and costumes, even cleaning the toilets. I was a dreadful actor, just god-awful, but I fell madly in love with the heater."

with the theater." Back at school that fall, Kline and company became cynical and contemptuous. "You remember what college was like in the sixties," says Kline, parodying his litany of gripes. " 'The theater department sucks. Always doing the same crap. Let's start our own theater." The Vest Pocket Players were started the following summer. "We did political theater and satirical revues at an off-campus coffeehouse. I was 'the funny piano player' most of the time, but I also acted-and did this standup thing: The audience would shout out words, and I'd make up cockamamie derivations. Far from terrified, I was now fearless. And when we did Viet Rock, that Megan Terry play? People actually burned their draft cards at the end of our performances. To this day I've never had a theatrical experience to match that.'

Kline says that by the time he graduated, "I'd given up music and decided to become ... at actor." Accepted in the drama department at Juilliard, he soon found himself, along with classmates Patti Lu-Pone and William Hurt, a star in John Houseman's legendary Acting Company, He toured the country for several years while the company put on plays in bars and barns and high-school auditoriums in towns with only one gas pump. "Houseman said in his autobiography that our company was the pinnacle of his career," he recalls proudly, "the realization of all his work in the theater."

There were the obligatory soaps and TV commercials, from Dean Witter to Thom McAn shoes, and then, in 1978, Kline won his first Tony, for Best Supporting Actor in his Broadway debut, in On the Twentieth Century. He started pushing himself as an actor, playing everything from romantic idol to tragic hero. God-awful, he'd once thought of himself; but when John Clesse asked

Great performances (above, left to right): On the Twentieth Century; with Meryl Streep in Sophie's Choice; with Glenn Close in The Big Chill; A Fish Called Wanda; with Sally Field in Soapdish; and with Robert Downey Jr. in Chaplin.



BALMY BREEZE wafts over Central Park: the strollers and cyclists have finally emerged after а blusterv March, But Kline, standing on the empty stage of the Delacorte Theater, is in a pensive mood. "The last time I saw loe Papp was two days before he died," Kline says quietly. "And the last time I was on this stage was, let's see, five years ago now, in Much Ado About Nothing," He pauses. "It's good to smell this stage again, feel its proportions. . . .

Dressed in a green sweater, blue leans, sneakers, and baseball cap, Kline is switching roles again. No longer the Hollywood star, he's in his New York Shakespeare Festival mode, "I

don't remember what my official title is." he says. "We haven't even negotiated my salary yet. I wonder what they'll say if I just bill them by the hour? But it all happened so fast we haven't had a minute to sit down and define my duties. And before we do that, we only have a few weeks to get this summer's schedule under way.

how the March upheaval at the Shake-

Since the seventies. theatergoers have been in love with Kline. So far, none of his movie performances has captured audiences in the same way.



fact, seems happy, including members of the board who fired loAnne Akalaitis, hired George C. Wolfe (the director of Ielly's Last Iam and Angels in America) as her successor, and put Kevin Kline in charge of the festival's Shakespeare productions, (One board member says that the major reason for the unseemly haste was that several playwriting and directing contracts for projects that the board felt it couldn't back were about to be signed.)

'Iohn Cleese called me from London when he heard I was going to work at the festival," Kline says. " 'Does this mean you're going to have to make a decision?' he wanted to know. John has this thing about me never being able to make up my mind. So I told him, 'I'll get back to you when I know more.' But seriously, I have to plunge right in, I don't have time to indulge any of my subtle neuroses. I had no idea how many hours you have to spend on the phone in a job like this-directors.

actors, agents-my ear is literally sore. And suddenly I found myself on the other side of the desk, particularly talking to actors who see directors as the enemy-as so many of them are," he adds wryly. "Well, I gotta get back to the office. Now, that's something I've never said in all my 45 years."

Later, in the offices of the Public The-Kline's not particularly happy about ater, on Lafayette Street, Kline continues

"My job has two parts, short-term and long-term. See, I'm already learning the lingo. First, there's the immediate task of getting the summer season set, and second, giving some balance and continuity to our Shakespeare program in general. making it more consistent and more yearround, and expanding our educational work in the schools.

"Just to give you an idea of the problems," Kline says, "the mini-season in the park has to be handled differently than the season down here at the Public. Some plays work outdoors better than others, and there's a great difference between the Delacorte audience and the downtown audience. We have to keep those things in mind as we plow through the rest of the

"I'd like to focus on developing a great company of directors and actors. Given the economics of Off Broadway, that's virtually impossible, but at least we'll aim for a loose federation. One idea would be to have a core group of young actors who could osmose into Shakespeare."

Kevin Kline does a double-take at his own word-"Osmose? What kind of word is osmose?"-then fakes looking around to make sure no one noticed.

"Then you'd bring in big-name actors from time to time, not just for one role for six weeks but for two or three roles over six months. Say, a major role and a secondary role, Macbeth and then Pompey-like the RSC." He's doing something like that himself this summer, playing the Duke instead of Angelo in the Delacorte production of Measure for Measure, Macbeth, Coriolanus, Petruchio, Malvolio, Falstaff-those are a few of the other roles he hopes to add to his gallery of Shakespeare portraits. Maybe he'll even give directing another try. "Directing Hamlet [in 1990] was such a revelation," he recalls. "The experience perforce informed my characterization. Now, why did I say that? I hate words like inform-they're so overused they have little meaning. What I mean is that directing forced me to study the entire play, something all actors are supposed





With Sigourney Weaver in Dave.

to do but that none of us ever do. Of | course. I'd already done the role under Liviu Ciulei, so I shamelessly stole all his ideas. Well, let's just say I borrowed them; I plan to return them some day."

Hadn't Joe Papp always wanted him to play a more active role?

For the first time, Kevin Kline doesn't have an immediate answer. Unfailingly articulate, always quick with a quip, he is, at least for a moment, silent, thoughtful-almost . . . troubled, "Over the years, loe and I talked about several scenarios where I'd have a continuing relationship with the festival," he says. "Joining the board, serving on an advisory committee, whatever, I never followed up. . . . But it wasn't loAnne's fault, it was my fault."

But if Kevin Kline feels he let loe Papp down, this is not the time to indulge any of his subtle neuroses. This is not the time to reveal uneasy emotions. This is the time to hit the phones and bring in some of those big-name actors. "Hi, Meryl?"

> INCE THE MID-SEVENTIES, A LOT OF theatergoers have fallen in love with Kline. But so far, none of his movie performances has captured audiences in quite the same way.

In fact, with the exception of Sophie's Choice, in which he played a fatally charming psychotic, and A Fish Called Wanda, for which he won an Oscar (for Best Supporting Actor) to go with his two Tonys, Kline's film career has justified the skepticism of Reitman's bosses. Part of the problem, as Reitman puts it, is that "Kevin's always chosen his films for their dramatic quality or their acting challenge rather than for career advancement." But another part is that Kline accepts not only vicissitudes but a lot of marginal projects. The Big Chill, Cry Freedom, and Grand Canyon allowed him to use different aspects of his multi-dimensional talents, but Violets Are Blue? The Ianuary Man? No wonder Reitman had to fight.

As yet, none of Kline's movie performances has displayed the double-edged per-

sona, the combination of the debonair and the buffoonish, the blend of self-assurance and self-mockery that have entranced New York theatergoers-none until Dave

Self-assurance and self-mockery are just as familiar to Kline's friends as to his fans, for flourishing his sword and stabbing himself in the foot is his personal style as well as his theatrical

persona. "I like to pretend to be arrogant, then undercut myself," Kevin Kline says in ex-

plaining himself both on- and offscreen. "I use it as humor-to me, it's the basis of most comedy. The only trouble, he adds, "is sometimes people who don't know me confuse pretend arrogance with real arrogance."

But many of those who do know Kline say that his humor doesn't come from arrogance but from in-se-cur-it-v. In the early years of his career, Kline's friends say, he tended to be so obsessively self-mocking, so compulsively selfironic, that he gave the impression of looseness and spontaneity in public, while remaining controlled and remote in private. Everyone agrees he's more subdued these days, less protected. Still, there's a lingering feeling, as a close friend puts it, that "he still uses humor as a way of deflecting emotion; he sometimes mocks himself as a way of thwarting too high expectations."

According to one of his Big Chill co-stars, "Kevin was unbelievably insecure. We would al-

ways tease him about how much he would | look in the mirror. He said he thought his nose looked like a potato and that he had no upper lip." "The slightest criticism can deflate him for days," another colleague said of Kline in his Pirate King days, when

his dressing room was mysteriously adorned with several fist-size holes in the wall, "And he'll never tell anyone except his close friends that he often hates his performances-he'll go into fits of anxiety because he felt he was so far short of what he could have done." Says that same colleague today, "I don't think he'll ever really feel at ease with celebrity, but he's beginning to accept his talent." And an old Juilliard classmate who once described Kline as "hiding behind a facade of wit" now says, "I'm coming to understand that if you're as seriously committed to your work as Kevin is, if you're wary of the traps of fame, if you're going to keep your integrity in the midst of all the hype, maybe goofing on your image isn't so much neurotic as sane."

And no one goofs on his own image more than Kline, "Some actors work from the inside out," he solemnly told a crowd of 500 guests at the Obie Awards in 1980; then, putting on an expression of mock narcissism, he added.

"But I like to work from the outside out." And when he and Jeff Goldblum were taning a segment on The Big Chill for Entertainment Tonight in 1983, the interviewer asked Kline if there was a clash of egos on the set. "Clash of egos?" he replied with pretend arrogance. "Not at all: leff idolized me."

"Then you were the spiritual leader of the group?'

"Ôh, no," he answered, "we took turns being the spiritual leader. We drew straws."

The interviewer loved it. She couldn't wait to broadcast it.

John Cleese, one of Kline's closest friends since A Fish Called Wanda, agrees that self-deprecating humor is one of his most prominent characteristics. "It's his way of avoiding situations involving strong emotions. I once told him he was the only actor ever to play Hamlet in order to learn how to become more decisive.

"Like most great actors." Cleese continues. "Kevin doesn't follow

some sort of groove he's carved out. He doesn't quite know what he's going to do until he does it. He reminds me of the sculptor who, when asked how he carved an elephant, said that all he did was take a piece of marble and carve



By most

accounts, his

four-year

marriage to

actress Phoebe

Cates and

away all the bits that didn't look like an elephant. When we were making Wanda, I must confess I didn't know what Kevin's character was like—certain as-pects of the character were clear, but I didn't know how they added up. Then I realized that if I could get Kevin to play all those aspects, in the process he'd provide a center; he'd just knock away the bits that dign't fit.

'So I think Kevin's using humor as a protective device isn't always correctly understood. But a bigger misconception. and one that Kevin himself believed for many years, alas, is when critics said his talent was for the stage, that he was 'too big' for the screen. Rubbish. You Americans think acting is simply being truthful; but it's really rather easy to be truthful, it takes a genius like Kevin to go over the top and take the audience with him. My advice to anyone directing Kevin would be to always ask him to be just a little more . . . gross. 1 mean, if you see any signs of subtlety, do speak up."

Cleese and Kline are currently conferring on a couple of projects—a Cleese appearance in Shakespeare at the festival ("We'll overlook the fact that he's English," says Kline) and what they call Wanda 2. It won't be a sequel but a film in which Kline will play a tycom loosely based on Donald Trump, Rupert Murdoch, and Robert Maxwell.

Steve Martin, another close friend, met Kline when Martin told Kline how great he was in Sophie's Choice. How did he react? "He spit on me." deadpans Martin.

"No. no. I'm just indulging in that childish behavior we both do so well." But Martin dismisses the notion of humor as a protective device. "Self-deprecation is a form of humor that always works, especially if you're famous. I remember once Kevin came up with one of the great all-time lines. I said about another actor, 'He's very self-deprecating.' And Kevin said, 'Good, that saves me the trouble.' "

"Sure, I've always used humor as a way of avoiding anxiety-provoking or uncomfortable situations," says Kline. "But I do it a lot less than I used to. At a certain age, you stop caring about hiding behind humor—you realize you cut yourself off from

certain experiences. My attitude used to be 'When in doubt, don't let anybody know anything about you.' But 1 feel much less protected these days—because I'm beginning to learn what's worth

protecting."

For most of his adult life, Kline kept a memento mori on his desk: a human skull from Brooklyn College's premedical school, a gift from a colleague in the Acting Company. "It sort of says, 'Here, go play Hamlet,' "he explains. But now he's more at ease with himself, less compelled to doubt himself. After all, he did play Hamlet, and far from being hoist by his own petard, he "got away with it."

OR MANY YEARS BEFORE HE WAS married, the gossip columns kep periodic tabs on Kline's purported conquests—Patti LuPone, Linda Ronstadi, Donna McKechnie, Mia Farrow. In several cases, he hadn't even met the women. But all his friends agree that fatherhood and his four-year marriage to actress Phoebe Cates hoebe to actress Phoebe Cates in mismotional life.

"Owen was cutting a molar all last night. Kine says, bleary-voiced." But you're all right now, aren't you?" he asks his 18-month-old son, who's sitting beside him on the living-room couch in the family's week-end home up the Hudson. "Owen's first word—though there's still some controversy whether or not it was really a word—was doggie." Kevin Kline's first word? "Oh, I don't know-probably monolith. But

Owen is extremely eloquent. It's just that he needs me as his translator.

" 'Does your life change when you have a kid?' "Kevin Kline mimics the innocent question, "Does your life change when you have a kid?" he repeats in awe. "That's so meager. It redefines your life completely." Kline and Cates have just returned from Hollywood, where she had to publicize her latest film, Bodies, Rest & Motion. "We work as a tag team with Owen," Kline says, "depending on who's got a project in the works." But aside from their acting careers and weekends upstate, they rarely venture outside their Manhattan brownstone except for brief outings with Owen in Central Park. "Most of our friendships," Kline says, "have gone the way of parenthood."

He puts his arm around Owen, who's blissfully oblivious of everything but the cookie in his hand. "Phoebe and I used to have dinner at eleven and get to bed at four, but now we hardly ever go to plays or movies. We don't miss it, it just never occurs to us. The only performers I know anything about these days are Raffi and Barney the Dinosaur." He lifts Owen into his lap. "A couple of nights ago, I said to Phoebe, "What are we doing up this late? These late nights are killing us." Then I looked at the clock and it was 9:50." Does he still have that memento mori?

"That skull? Oh, yes, I still have it,"
Kline says. Preoccupied with Owen's
gracefully awkward hands, he's unaware,
for once, of the nuance of his words. "But
you know how it is when you have a kid
around. I but it away on a shelf."



ROUGH JUSTICE

A YOUNG PROSECUTOR AND

HER TEAM BATTLE THE ODDS IN THE BRONX

t is the morning of December 9, and Ravmond Childs, accused of stabbing to death corporate lawyer David Louis Schwartz in a homosexual tryst, is expected to be arraigned at Bronx County Supreme Court. The scurity, trying their best to shore up a crum-Schwartz case has made headlines-rare for bling judicial system. a Bronx homicide-and there's a buzz in the courthouse, "Not every day does a prominent, wealthy Park Avenue citizen wash up on our doorstep," says Cindy Elan, the deputy chief of Trial Division 30, the prosecutor in the case. Most of the time, she and the two dozen lawyers she manages plug away in ob-

Waiting for the call to go to the courtroom for the arraignment, Elan, 35, sits in her shabby office behind a graceless wooden desk. A petite woman with a chirpy manner, she knows the Schwartz case will put her and her colleagues in the spotlight for an instant-but when the light moves on, life at the courthouse won't change.

BY BERNICE KANNER



The Bronx Supreme Court is a world unto itself, with its own, sometimes mystifying. rules, practices, and habits,

At 11:05, Elan is summoned downstairs. When she enters Part A, where Judge John Byrne reigns, the courtroom is packed. Elan can't miss Childs's moment before the bench, so she settles in to wait as other cases unreel. A thin Hispanic man with a scar on his cheek and a gold earring is assigned a trial date for an attempted homicide. A husky wrestler type with an X hat stuffed in his pocket has his case postponed: His lawyer failed to show. A brutish murder suspect with Doberman-pinscher eves looks up from the Koran to hear his state-appointed lawyer make a motion. The court breaks for lunch. At 2:15, Childs finally struts into the courtroom in a dark conservative jacket. A trim 18-year-old with hazelnut skin and a jaunty step, he huddles with his lawyer and in a soft voice pleads not guilty to Schwartz's murder.

In life, David Schwartz had been a partner at the white-shoe law firm Cravath. Swaine & Moore, earning \$2.5 million a year. In death, he became another Bronx statistic. He had a penchant for rough trade and routinely used a pseudonym to check into the Hutchinson Whitestone "hot sheets" motel, where rooms go for \$25.50 for three hours. On November 8, he didn't check out. The young man he brought to his room that night is now charged with stabbing Schwartz twenty times.

One man, woman, or child out of every 2,173 in the Bronx was a victim of homicide in 1991. Some 554 citizens were gunned down, strangled, slashed, stabbed, macheted, axed, and otherwise dispatched in the borough that year-five times the number felled in car crashes. nearly nine times the number murdered in Minneapolis, and nearly thirteen times the number killed in all of Seattle. And there's no shortage of other types of criminal hav-

Last year, more than 10,000 felonies were prosecuted in the Bronx, up more than 50 percent since 1985. The courts can process only about 700 trials in a year, so judges had to dispose of thousands of other cases by dismissal or plea bargains. Nearly 4.300 defendants await trial, 54 percent more than six years ago.

Elan. an experienced prosecutor, is a weary frontline soldier in society's inconsistent efforts to fight back against the violence in the Bronx. The court in which she works, the clearinghouse for justice in the crime-ridden borough, is a harrowing place where all the city's plagues-drugs, crime, guns, and the breakdown of families, schools, and social supports-come togeth-

er in a dispiriting miasma. Elan spends her days dealing with this extraordinary violence and disorder, at the same time seeking justice and trying to keep her idealism alive. A normal woman in abnormal circumstances. Elan feels she is living under siege. But no official emergency has been declared, no crisis acknowledged. The most depressing aspect of her day-to-day life is its mundanenessthe failures and setbacks in the judicial process happening again and again. Lack of progress is business as usual at the Bronx Supreme Court, When things go very badly, she reminds herself "to leave it alone-that I'm going home to my hus-

band and life and that in the end, this is a

job. But it isn't easy to do.'

HE BRONX COUNTY BUILDing, home of the supreme court, fills a square block in the South Bronx in the shadow of Yankee Stadium. The neighborhood is part of the besieged "Four-Four" precinct. A pimp roll from the courthouse is one of the deadliest corners in the city: 165th

and Walton. Across the street from a court is a small park that people-A.D.A.'s included-have forgotten is named for poet Joyce Kilmer. They call it Felony Park. 23, allegedly blew away Lourdes Casellas, the wife of a gang member, as she pushed her baby in a stroller in the courthouse lobby. The murder was retaliation for the execution of six on Valentine's Day in the Mott Haven section. "It was only a matter of time," says Elan sorrowfully, "Maybe now

they'll install metal detectors.' In other ways, too, anarchy reigns in the courthouse. Petty theft is common, as is smoking, though notices expressly forbid it. Signs on the door in English and Spanish bar children from the courtrooms, but they're so commonplace on the back benches "it looks like a day-care center." says Elan. Spectators neck and nuzzle, weave and wobble, some dazed by drugs. Many wear hats, which are not allowed in the courtroom, except for religious headgear. Others wear beepers at their waists. and not because they're doctors. One spectator points a finger cocked like a gun at a witness. Another tries to pass a defendant drugs as a prosecutor watches. Still another wears a hoa constrictor around her neck, "Sometimes I'm amazed not just by what I hear but what I see," admits A.D.A. Dawn Florio, Unseen menaces abound, too: Tuberculosis is more than a newspaper headline here: one judge has contracted it. Elan was recently tested for the disease.

Why would anyone choose to work in such an environment? Elan came to the Bronx ten years ago, looking to escape the tedium of a corporate practice. She began working at the Bronx Criminal Court. across the street from the supreme court. prosecuting misdemeanors-offenses that carry penalties of up to a year in prison. In 1986, she moved from criminal to supreme court-where felonies go after a grand-jury indictment. In a decade before the bench, she's plea-bargained hundreds of cases and brought some 30 others to a verdict, prevailing in roughly two thirds of them. Last year, she and Trial Division 30 bureau chief Michael Cooper oversaw more than 700 cases.

For safety's sake, Elan keeps much of her life under wraps-and her telephone



oc-what Beverly Hills 90210 has in glamour. South Bronx 10451 has in action, Rapes, Assaults, Robberies, Attempted homicides. With only 16 percent of the city's population, the Bronx has a disproportionate share of its crime: 22 percent of drug arrests, 25 percent of homicides, 20 percent of rapes.

a year to limp to trial, by which time witnesses have disappeared

and memories have blurred. All too often, the bad guys win, the victim is doubly victimized, and the taxpayer pays.

The violence of the street sometimes seeps inside. Two years ago, on the courthouse steps, the father of a homicide victim shot the man accused of murdering his son. On February 24 of this year, Gilberto Ortiz,

grew up in Bayside, Queens, and went to the University of Pennsylvania, where she earned a B.A. She then studied law at the University of Miami and ultimately earned a I.D. degree from Pace University. After graduation, she joined a small Madison Avenue firm but didn't like its stuffiness and insularity. After five months, Elan left to work in the Bronx. She lives in Manhattan, with her husband of one year. Most days, he drives her to the courthouse and picks her up at night.

Several cases Elan has overseen still haunt her. She got a 25-years-to-life sentence for a perp who tried to kill three

RAYMOND CHILDS. THE SUSPECT IN THE MORDER OF DAVID SCHWARTZ.

plainclothes cops when they interrupted his robbery of an auto-body shop. She got a husband sent up for 81/3 to 25 years for blasting slugs into the head of his wife. (The woman survived but is dysfunctional.) She got two brothers dispatched for 25 to life for shotgunning a bystander in their attempt to avenge another brother's murder. And she put away Angel "Smurf" Diaz

victim's version, yet technicians couldn't recover enough semen to do a conclusive DNA test. The 16-year-old, to whom Elan became attached, "had stoically distanced herself from what happened as a way to survive," the prosecutor says, "lurors in rape cases expect to see a TV trial with tears and anguish." Diaz, who, at the trial's start, had vowed, "I'm going to ice that c---t

That night at Happy Land, all her experience could not prepare her for what she saw. "There were bodies everywhere, and I kept saving to myself, 'Please, God, don't let me step on any," recalls Elan. At the precinct, with the help of a translator, Elan took the videotaped statement of Iulio Gonzalez, who, angry at a girlfriend who'd spurned him, had bought a dollar's worth of gas at a nearby station under the pretext of starting his stalled car. He'd then poured the gasoline in the club's entrance and lighted two matches. Seventeen months later, it took four days for the jury to convict him on 174 counts of second-degree murder. Gonzalez was sentenced to 25 years to life in prison.

N A TYPICAL MORN-

ing, Elan makes the rounds to check on the lawyers in her division. After peeking into ludge Ivan Warner's courtroom to see if one of her charges is onstage, she strides to the front spectator row. The jury of seven men and five women (or, more significantly, seven blacks, three Hispanics, and two whites) stares glumly, perhaps dizzy from tedium and double-talk, as the day crawls on. This is no Perry Mason spellbinder. A witness in a gunpoint robbery of a Korean grocer sneers at the prosecutor, changes his story, waffles on the facts, backtracks about the exact circumstances. He glares, shuffles his feet, gets up, sits down, and finally snarls.

"Hev. man, I can't remember." It is December 1992. The crime occurred in July

Here in the Bronx, recantations, aboutfaces, and periuries are common. In a recent case, a pregnant woman took back testimony that her friend's lover had body-slammed her and pointed a loaded gun in her face "over

a dissing thing." The accused, a "mandatory persistent violent

felon," had been convicted of two prior violent felonies, including detonating a bomb in school. If nailed on another charge, he'd face a mandatory life sentence. But the defense attorney, says A.D.A. Marie Inserra, "got to" the woman: "She feared for her newborn."

When things don't work out. Elan tries to comfort her team members, urging them to remain objective. "Don't take it personally," she says. She also teaches them how to win. "I learned more from her than from three years in law school," says A.D.A. Brian Keeney, 40. "She always knows the defense's next question

for 381/3 years to life for stabbing an Israeli contractor who had befriended him. The case was as grisly and wanton as the concurrent one of the Central Park jogger, which snagged all the headlines. After Diaz and accomplices looted the man's home, they brutalized his wife and sodomized his 16-year-old daughter with an umbrella, a bedpost, and a curling iron. "It was everyone's worst nightmare," says

The jury nailed Diaz for murder, robbery, burglary, and conspiracy-but not for D.A.," lunged toward her when the verdict was read. "Bitch, bitch, bitch!" he shrieked as he was led from the courtroom.

For all that, the most harrowing case that Elan has been involved with is that of the Happy Land inferno, in which 87 died, victims of an arsonist. It was early on a chilly Sunday morning three years ago when Elan's telephone rang. She scribbled directions to 1959 Southern Boulevard, the crime scene. Threading her way past police and witnesses on the way to the rickety second floor of the social rape. (Elan has never won a rape conviction.) Diaz's accomplices corroborated the you ready?" he asked. and her own next answer and is never surprised. She has a style where she lets a witness tell his story, then she repeats it in question form, and then the witness repeats it to answer her questions, which means the jury has heard it three timesand chances are, it registers. She has an uncanny ability to know when to place things into evidence, and she knows when to object.

Another jury files back in after deliberating a verdict on a retrial. It finds the defendant, who has already served seven years for a robbery committed a decade ago, not guilty this time around. His new lawyer argued that the original lineup was "suggestive." One witness has died; another has moved away. "I know this guy is guilty," says A.D.A. Dawn Florio. "But I feel a bit better because he paid with some hard time," she tells Elan.

In another chamber, the jury buys the defense's suggestion that a 17-year-old shot a neighbor in self-defense. It didn't help that the main witness for the prosecution admitted to smoking ten joints a day. Or that the "y.o." (youthful offender) is a spin doctor of sorts, who clutched rosary beads and muttered an occasional hallelujah during his testimony, "It leaves a different impression than, say, the defendant who, in the midst of his trial, instructed a judge how to hot-wire a car, says Elan. Defendants know this, of course, and often approach, the bench clasping a statue of Jesus, a rabbit's foot, or a Bible. Many, on their lawyer's advice, try to demonstrate they have roots in the community. Some claim to work as security guards.

In another case, a downcast 25-yearold crackhead is sentenced to one and a half to four and a half, for slashing a salesclerk in a bodega who caught her stealing baby food. Prosecutors believe that the USTICE HERE IS NOT compact, as it is on TV. Drop by Bronx Supreme Court any day and what you see is a tedious series of motions or pleas, judges slogging through their cal-

endars and scheduling future appearances as the judicial process inches forward or jury selection drones on. Ordinarily, 50 prospective jurors are screened to find a dozen jurors; homicides can require several hundred candidates, says Elan. "No one's impartial, and people are scared. No one in New York's life hasn't been touched by crime."

For the prosecutors, their infrequent highs-time in court-are balanced by hours and hours of lows: the grinding preparation and bureaucratic hurdles. A.D.A. David Shapiro, 32, trudges into Elan's seedy office, sinks into a chair, and blurts out that a key witness in an attempted-murder case-the unemployed 33-year-old victim-has gotten cold feet. He'd been stabbed four times with a Swiss army knife during a 4:30 A.M. subway robbery. The duo who attacked him claim he'd forked over only \$4 for a \$5 vial of crack. The victim's own rap sheet indicates he was wanted on another criminal charge here for which he never showed.

"So many of our victims are victimizers," says A.D.A. Gaetana Liantonio. 30. In a recent grisly murder case, the victim was a drug dealer set alight by other dealers he supplied. The body was found so badly charred that all that remained recognizable was the dealer's gold watch.

Another big problem in Bronx Supreme Court is disappearing witnesses. In a murder case last October handled defendant, a mother of three, now preg- by A.D.A. Linda Tacoma, the key wit-

ness cut out for Puerto Rico. Elan advised Tacoma to grab a plea bargain of 81/2 to 25 years. (Sentences are meant to be uniform as outlined on a chart. Someone with only one arrest for a gun-

in the system," Inserra adds.

In another of Inserra's cases, a complainant was attacked in the wee hours, when a paroled violent rapist hired on as an ambulance driver repeatedly stabbed her and her friend with a seven-inch gold dagger. The women had planned to scam him-steal his crack and liquor while partying with him. Because the victims were too high when the episode happened to testify reliably about it, Inserra cajoled four security guards and another woman witness into taking the stand.

Despite her fears that the jury would think the victims got what they deserved, she won a conviction.

Besides counseling A.D.A.'s, a big part of Elan's job is meetings with police detectives and victims' families to build a case, with the Crime Victims Unit to help the wounded mend, and with video technicians to assess evidence and dole out cases to her crew. At the video unit. Elan studies what was once a 32-yearold Mexican man. He got into in a bar fight that continued outside the tavern. and his opponent pulverized him with a car. His teeth and hair lay spewed on the ground. A bib of arterial blood encircled his neck. "Whenever I think I've seen it all, I realize I haven't seen anything,' says Elan, mentally calculating who should add this case to an already burdensome load.

Bronx juries are predictably unpredictable. "That's why, given the choice, defendants often spurn a plea bargain and



nant again, carried a box-cutter on her shopping expedition. She skipped a court appearance after the guy who put up her bail money demanded it back. She was subsequently arrested, and she pleaded guilty. Her children will go to relatives or foster homes, "Maybe we can save the baby," mutters Elan.

point robbery could get 2 to 6 years; with prior convictions the sentence could be 121/2 to 25.) Tacoma agreed, but only reluctantly. The person who died was worth fifteen to life," she says.

A.D.A. Marie Inserra tells Elan that a victim-complainant is trying to elude her. Elan advises that "only as an absolute last resort" should she have her held until trial. Men are detained at civil court in Queens, but women are thrown in with the general population in Rikers. "That could be a traumatic doublewhammy, but if you're a witness, you're entrust their fate to a jury rather than to a judge," says Elan. "It's hard to get unanimity with a dozen people, and it takes longer"-time for the witnesses to disappear and memories to grow dim.

Sometimes when there are only police witnesses to a crime, juries balk at con-victing. They neither like cops nor trust them, and many court-appointed lawyers (who represent a large majority of the defendants in Bronx Supreme Court) play to that, probing whether the police had a proper warrant and whether those arrested were read their Miranda rights.

"We all have wounds from cases that



didn't work out," says Elan, recalling her own dewastation when a jury acquitted a brutal rapist. "Maybe they acquitted because he was small and looked sympathetic," she says. "I know sometimes the system doesn't work. But we have to hang on and be optimistic and hope."

For A.D.A. Liantonio, the unforgettable case is that of a 33-year-old mother who one morning, en route to buy baby food, was mugged in a stairwell by her 19-year-old neighbor. Although the defendant had a record of drug and robbery convictions, the defense lasered in on the victim's history of psychosis, reduced her to babbling on the stand, and planted enough doubt for the jury to

In another painful case, three eyewitnesses confirmed what happened one night when a Korean sneaker-store owner was shot and crippled. But the jury, after two days of deliberation, acquitted the defendant. "Defense had them focused on

mote as \$1 million. But drug families can easily raise that," says Elan. (This defendant did, and told the judge that he needed more time to find his own lawyer. While he was out on bail, he robbed a number of travel agencies.)

When a prosecutor does win a case, he or she is obliged to buy the bagels. A rule among the prosecutors is that you pay for every conviction with several dozen of these tokens of camaraderie. The lawyers often lunch together and sometimes venture out of "Gibraltar" to a local restaurant. But Elan has never strayed to 162nd Street or dropped in at the Bronx Museum of the Arts on 165th. If a case drags on after hours, her colleagues who drive to work move their cars from lots two blocks away to spaces right outside the courthouse. Those who take the subway at night scurry the two blocks, wary and attentive, often dodging panhandlers. Taxis drop people here, then quickly depart,

that—and toil in far plusher conditions than the dingy confines of Bronx Supreme Court.

Elan can't imagine crossing over herself. A court-appointed lawyer for one of the co-defendants in the Angel Diaz case "worried that his Maker wouldn't understand when he said he was just doing his job," she recalls.

Kyle Watters knows that but is not impressed. He plans to cross over eventually. "I may not like some whom I would defend, but they have the right to be defended." he says.

The righteous indignation that lured Elan to the D.A.'s office years ago has ebbed, but not her zeal. "It can be slow, grueling, frustrating, and upsetting. But we believe in the process. A plaque on the wall in the entranceway to the D.A. office says, TO BE FREE IS TO LIVE UNDER A GOV-ERMENT BY LAW."

Two and a half years ago, a young assistant D.A., Sean Healy, was gunned down

at 11 A.M. at a bodega a block from the courthouse. He got

caught in a drive-by

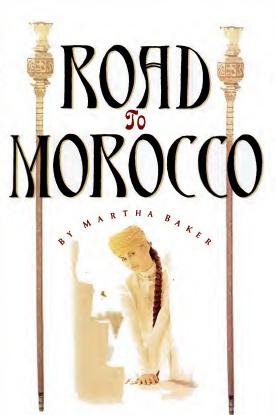
UT WE HAVE TO BE OPTIMISTIC," SAYS CINDY ELAN.

such non-issues as why no fingerprints had been taken," A.D.A. Kyle Watters, 32, says. "It's hard to read a jury, If you get a conviction, you find it's for a cockeyed, often unrelated reason." Almost all the jurors in the Bronx are either black or Hispanic; A.D.A.'s sense little "cross-ethnic sympathy."

Judges can also be unpredictable. One set bail at \$7,500 for a dangerous felon with many prior convictions who pushed into a home, brandishing a gun, to rob the residents. After being released on bail, he threatened the complainants. "The judge thinks \$5,000 bail is as re-

HE CAMARADERIE SOFTens the forbidding atmosphere, but it doesn't keep
the troops from deserting. Last November,
there was a going-away
party for Sam Feldman,
switching sides to defend the miscreants
he'd worked to disarm—trying to score on
technicalities." I hope I don't get to face
you down." Elan laughingly told him. The
lure, of course, is money. AD. A's start at
\$35,000 a year; at Cravath or a Wall
Street horbouse, they'd pull in three times

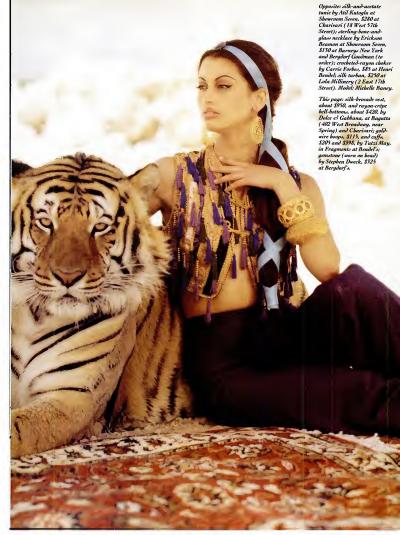
shooting—a turf battle between rival drug dealers—while buying doughtust for his colleagues. Fifteen months later, a 22-year-old drug dealer convicted of Healy's killing smirked as he listened to his sentence: fifteen years to life. On his job application. Sean Healy had explained his ambition. "Criminal law is the linchpin to protecting and preserving the fabric of society," he'd written. At his funeral, Bronx D.A. Robert Johnson said that Sean had got it wrong. "The linchpins of society are the Sean Healys of this world." He could have added the names of Cindy Elan and partners.



Enchanted evenings turn exotic, with silky shirts and beaded skirts, gauzy tunics and vivid vests. Bedecked and bejeweled from top to toe, you'll be ready for the sultry nights ahead. See you at Rick's.

PHOTOGRAPHED BY CHUCK BAKEF





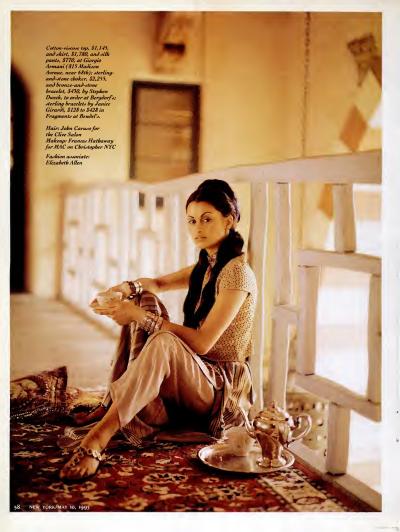


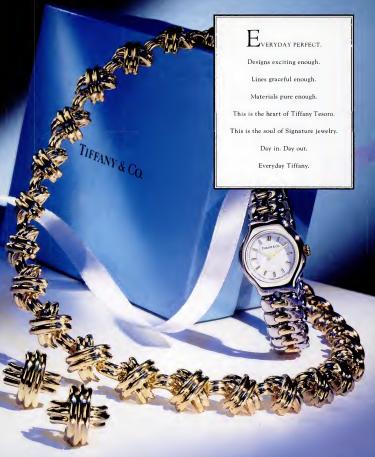






Embroidered silk-georgette skirt, \$800, and top (to order), by Jil Sander, at Barneys bronze carrings by Dinny Hall for Ozbek, \$75 at Barneys searf by Honey Scarves, \$36 at Nancy e3 Company (242 Madison Avenue, at 89tb).





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By Corky Pollan

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Movies/David Denby

AVON CALLING

". . . Much Ado About Nothing is one of the few movies of recent years that could leave its audiences weeping for joy. . ."



TWO FOR THE BARD: Thompson and Branagh.

I WILL SAY WHAT IS ONLY OBVIOUS: KENneth Branagh was not put on God's earth to make movies from glib Hollywoodstyle "concepts"-movies like Dead Again and Peter's Friends, Kenneth Branagh was put on this earth to make movies out of the plays of William Shakespeare. Branagh's version of Henry V, spectacular yet somberly anti-heroic, was a worthy answer to Laurence Olivier's pageant-play approach at the end of World War II. And now Branagh has made a rousingly entertaining and touching Much Ado About Nothing, one of those Shakespeare comedies in which celebration-love ending in marriage-is almost overwhelmed by dark envy and stupidity.

Branagh avoids the ghastly twin traps of Shakespearen comedy, archness and crudity. His work is full-bodied and vibrantly sexual, but he doesn't go in for the roaring, body-slamming horseplay that Franco Zeffirelli so disastrously confused with fun. The wit of Shakespeare's great prose-play boils along furiously, especially when Emma Thompson and Branagh, as Beatrice and Benedick, are onscreen tossing insults and dirty puns at each other. The emotional range of this movie is remarkable: After much frivolous comedy in the sunshine, Branagh allows the disastrous misunderstandings to explode with

full force, and the screen is suddenly filled with abject suffering. When the schemes are unmasked and the wrongs righted, the audience's physical relief is almost palpable. Much Ado About Nothing is one of the few movies of recent years that could leave its audiences weeping for joy.

Branagh staged the movie at the Villa Vignamaggio in Tuscany, a sumptuous Renaissance palazzo whose courtyards and gardens allow the geography of in-trigue—overhearing and spying—to become explicit and convincing in a way that is impossible onstage. Yet at the same time, the space is open enough for Branagh to sweep his camera around freely. We are at the residence of the governor of Messina, Leonato (Richard Briers), who receives as his guests Don Pedro (Denzel Washington) and his fellow officers, aristocratic gents returning from the wars and eager for pleasure and relaxation. The entrance of the gallant soldiers is perhaps too jubilantly overproduced: The men gallop straight toward the camera, and a minute later everyone at the villa and then the men themselves strip off clothes and jump into open-air group baths. God, they're excited! But after these flourishes Branagh quickly gets down to business.

Claudio (Robert Sean Leonard), a young nobleman, loves Leonato's beautiful daughter, Hero (Kate Beckinsale), But Claudio is a romantic fool, and he and Hero are bound to suffer from what they don't understand. The relationship of Leonato's niece, Beatrice, and her longtime friend and enemy, Benedick, is an altogether different affair. They are both in love, yet both deny they want to get married; each pretends to scorn the other. They enjoy the duel of insults, the slanderer slandered for his own amusement. At an evening party in the gardens, Benedick, masked, talks in a preposterous Russian accent, and Beatrice, knowing it is him, has at him freely. Yet sooner or later, nature requires that the duel end.

Walking around the grounds and expostulating with himself, Branagh takes Benedick's shifting moods to giddy extremes. He is the very activity of intelligence, always on the move, and deeply lovable because his Benedick knows himself so little. At times, arguing himself into something, Branagh sounds a lot like Peter Ustinov at his most wonderfully absurd, yet this is a Ustinov who is also a romantic and heroic actor. When he hears that Beatrice loves him, Benedick turns a complete about-face and immediately begins praising marriage, capping his promarriage tirade with the hilarious "The world must be peopled!" It's Branagh's triumph that he gives this walking mouth enough weight to make him worthy of Reatrice

Emma Thompson is merry and tough, a tall, strong woman with tanned shoulders and breasts exposed in an open white dress, flowing chestut hair, a ready smile. Her mockery would humble a lesser man, her kindness would also humble a lesser man, her kindness would also humble a lesser man, her kindness would also humble a lesser man. But Benedick passes the various tests, and happiness awaits. In brief, the Branaghs are a great advertisement for modern marriage—their scenes have an almost ecstatically high-pitched gaiety and combative fervor, though lightened always by the Shakespearean swetness.

The play is colloquial and fast. Not having read it in something like 30 years, 1 was stymied by some of Shakespeare's wordplay, which can be dizzyingly complicated, but I still enjoyed myself remendously. If you can't unpack a few of the lines, you're under no obligation to think yourself any stupider than I am, so my advice is to just relax and go with it. Branagh's work in Shakespeare has tremendous physical verve: The emotional direction of the scenes is so clear, and his own readings so vivid, that full understanding can wait for a second viewing.

It's astonishing how passionate the dark passages of the movie are. Branagh had to make some strategic decisions here: There's probably no way of softening or getting around the Elizabethan prejudice-which Shakespeare fully exploited-against bastards, so Branagh goes all the way with it, bringing out the full measure of evil in Don Pedro's illegitimate brother, Don John (Keanu Reeves). In a vile bit of trickery, Don John makes Claudio think that Hero is sleeping with one of Don John's retainers. On their wedding day, Claudio humiliates Hero at the altar, almost destroying her life and her family. This male obsession with female chastity may seem like madness to us, but if Branagh had downplayed or parodied it, the emotional basis of the drama would have collapsed. As it happens, Robert Sean Leonard's bovish American earnestness works for him: His unwrapped manner reveals wounded-macho vanity beneath the soft romantic platitudes. Some of the other Americans are not as successful. Denzel Washington is graceful but muffled as the benevolent Don Pedro; Keanu Reeves is darkly handsome as the evil Don John but makes little of the words.

Goodness literally comes galloping to the rescue in the form of Michael Keaton's Dogberry, the Constable of the Watch, who arrives and departs the scene prancing and holding imaginary reins. Dogberry is innocent yet mad, and Keaton, with blackened teeth and a hanging gut, turns him into shitch—he swallows half his lines in a deep growl, and stares out his eyeballs. But he's still bilarious. Dogberry and his men, London-style buffoons in an Italian rural setting, don't seem part of the same world as the others, but they don't in the play, either.

The other forces of goodness are, of course, Beatrice and Benedick, who stop scratching each other the instant that real slander—the kind that destroys lives—is in the air. The most moving moment in Much Ado About Nothing is Beatrice's great cry, "O that I were a man!" She wishes revenge on Claudio for his error but cannot take it herself. Branagh and Thompson come as close to a feminist reading of the play as they can without altering the meaning of the text. The jealousy and madness in men destroys happiness. In the end, sanity triumphs, but narrowly. Even Benedick makes jokes about being cuckolded. That's the true Shakespearean quality, full, blazing celebration with a tug of uneasiness underneath. Now I'd like to see Branagh do Macbeth and Twelfth Night and, God willing, all the rest.

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Television/John Leonard

WHAT ABOUT BLOB

"... Surely the Membrane has something to do with Traci Lords's laser lipstick and the disappearance of E. G. Marshall. . .

IN Stephen King's The Tommyknockers (Sunday, May 9, and Monday, May 10; 9 to 11 P.M.; ABC), out for another nightmare ride in the Maine woods, we get killer dolls instead of killer clowns. But when the dolls finally get down to their lethal work, we are already a lot more worried about the green light. This light-half energy and half ectoplasm, an Immanence and a Membrane and a Throb-does scary things to the dolls and almost everybody in New England except Jimmy Smits. Smits seems to be immune, either because he's a poet and an alcoholic or because, anyway, he's got a steel plate in his skull.

Why else would Marg Helgenberger, a writer of children's books who sleeps with Smits for free, having slept with everybody on China Beach for a professional fee, be out in the middle of the night, digging up what could be an Indian burial ground or a Mayan sacrificial altar or a double-parked alien saucer? Surely the Throb has something to do, too, with Traci Lords's laser lipstick, and Leon Woods's brain tumor, and the soda-pop machine that explodes all over John Ashton, and the electrocution of Cliff De Young by his own television set, and the disappearance, like Puff the Magic Dragon, of Ioanna Cassidy and E. G. Marshall. The dolls aren't talking, but the others sound like Joseph Campbell on Bill Moyers or Martin Heidegger on acid: "Are you ready to Complete the Becoming?

I won't dwell on the hanky-panky in the post office: nor, in the woods, the erotic crucifixion; nor, in the shed, cocoonsnot even the blind dog that behaves "like Cujo"; and certainly not the advent of the Gecko People. King, as usual, reports directly from the boom-boom ventricle of the terrifying heart of childhood. And Lawrence D. Cohen, as usual, adapts the King best-seller as if he believed every extravagant word of it. And John Power directs as if he'd Completed the Becoming, Gone By, and Come Back, like Eternal Recurrence or a Fisher King.

It occurred to me that when Helgenberger started glowing in the dark, like Chernobyl or something, Smits would have been better off going to a whole bunch of A.A. meetings. However, why be picky? The Tommyknockers may be bing minute of it.

Davbreak (SATURDAY, MAY 8, AND OTHER dates: 8 to 9:30 P.M.: HBO) has its doldrums-as underground armies go, the Resistance here to a Fascist America is so ragtag, it's hard to imagine their hijacking an ice-cream truck, much less saving the savage streets from Operation Helping Hand

preposterous, but I enjoyed every throb- Against such a paranoid state and its auxiliary vigilantes, meet Torch, the Black Leader of the Underground Resistance, who will fall for Blue, the White Rose of the Lumpenproletariat. Together, besides pasting up amendments to the Constitution over poster mugs of the president, and distributing clean needles and condoms to the city's refugees, they plot a more daring guerrilla rebellion.



AS MAINE GOES, SO GOES JIMMY SMITS: With Helgenberger.

and a trigger-happy Home Guard-but this adaptation of Alan Bowne's Beirut, written and directed by Stephen Tolkin and filmed entirely in New York (not Portland, Toronto, or Vancouver), has a wonderfully grainy Armageddon feel to it, a grunge-chic look, fine young actors, and some categorical imperatives that I, for one, approve of, including the Bill of Rights and a genuinely persuasive interracial romance.

A plague very much like AIDS has produced a blow-dried American president prepared to abolish civil liberties in the service of social order. No sooner have the afflicted been diagnosed as "positive" than they're tattooed with lasertraceable Ps on their chests and bundled into vans and "disappeared," like journalists in Chile or Argentina, into "quarantines" from which no one re-emerges.

Cuba Gooding Ir., from Boyz N the Hood, is Torch, sculptured and secretly despairing. Moira Kelly, from Chaplin and Billy Bathgate, is Blue, the radiant waif turned Woman Warrior. Omar Epps and David Eigenberg, as a pair of Home Guardians, and Martha Plimpton, as Blue's unreliable best friend, also are good. But Gooding and Kelly are so electric, you will find yourself rooting for them in a kind of revolutionary daydream, as if for Nelson Mandela (or Shaka Zulu) and Rosa Luxemburg (or Simone Weil). Really.

A. J. CRONIN'S CHARACTERS, LIKE GOLDEN oldies from the Scottish mist, return for six rounds of medical hugger-mugger in Doctor Finlay (Masterpiece Theatre; Sundays. May 9 to June 20: 9 to 10 P.M.: Channel 13). There have been so many Call



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doctors on television since Cronin wrote The Citadel, you may find their Sturm und Drang in Tannochbrae in 1946 a trifle quaint. But David Rintoul as Finlay is handsome, principled, and compassionate; Ian Bannen as his elderly and aboutto-retire partner. Dr. Cameron, is wise and cranky; Jason Flemyng as Dr. Neil, the new kid with a stethoscope, is brash but teachable: Annette Crosbie as their housekeeper, Janet MacPherson, is devoted to selfless service and cabbage soup; and Margo Gunn as their nurse, Brenda Maitland, won't really run off with the music-loving American soldier, not when there are smallpox vaccinations to administer, and unresolved feelings for Finlay.

ister, and unresolved teelings for rinlay. Doctor Finlay, like The Forsyte Saga, turns out to be perfect for public television—a seap, of course, but one that must face up to serious issues: abortion, the National Health Service, German POWs who are forbidden to sing Handel in the Church of Scotland choir, and so on. Nor is this Scotland in any way cute. From forge and factory to laundry and kitchen, wage work seems scarcely distinguishable from indentured servitude or slavery, with appalling medical consequences.

In brief: IN Visions of Murder (FRIDAY, MAY 7: 9 to 11 P.M.; NBC), Barbara Eden is a San Francisco psychotherapist who has visions after one of her patients bleeds to death and another disappears. With her face so lifted that her eyes squinch, it's amazing she can see anything at all. But there's a surprisingly interesting explanation for these visions, something to do with blackmailing lawyers, black-market babies, and the U.S. Navy. Director Michael Rhodes plays around with points of view, as if the camera were having a nervous breakdown.... In Black Widow Murders: The Blanche Taylor Moore Story (Monday, May 3; 9 to 11 P.M.; NBC), Elizabeth Montgomery has already poisoned a husband and a boyfriend and is about to do the same to her fiancé, David Clennon, when the folks in North Carolina finally catch on. With Alan Metzger directing from a script by Judith Paige Mitchell, this is a remarkable waste of proven talent for no social purpose whatsoever. . . . ABC celebrates the ubiquitous, in The American Film Institute Salute to Elizabeth Taylor (Thursday, May 6; 9 to 10 p.m.). CBS celebrates Hillbilly Fillies, in The Women of Country (Thursday, May 6: 8 to 10 p.m.), HBO deplores the Arvan National Front, in Skinheads USA: Soldiers of the Race War (America Undercover; Tuesday, May 4, 10 P.M.; and other dates). Arts & Entertainment gives us the second, or "Spring," installment of A Year in Provence, with John Thaw as Peter Mayle (Sunday, May 9; 8 to 10 P.M.). And public television, with Margot Fonteyn, says good-bye to Nureyev (Great Performances: Friday, May 7: 9 to 10:30 P.M.: Channel 13).

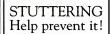












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Art/Kay Larson

WHERE DOES IT END?

". . . As a work of installation art, the Holocaust Memorial Museum has achieved a totality that any artist would envy. . ."

WASHINGTON, D.C.

THE ELEVATOR DOORS IN THE United States Holocaust Memorial Museum are grim steel affairs painted a decrepit gray and lined with bolts that have no structural purpose. They are set within brick arches and faintly recall a factory of death. A guard ushers you in and says, as the doors slice shut, "Have a memorable visit." You are not to have a pleasant one. On the short ride upstairs, a laconic American military voice intones, "You can't imagine, things like that just don't happen. The doors open onto a photomural of the Ohrdruf camp, April 1945. Charred bodies lie in a tangle, their skulls blackened and their eye sockets powdered by fire.

Thus begins the dialogue between incredulity and reality that characterizes the museum from its smallest to its largest details: the roof towers that suggest but don't replicate Auschwitz guard towers, the brick vaulting that looks like but doesn't function as prison walls. The architecture is pure metaphor, based, like all good metaphors, on fact. The facts, though, are beyond imagining. The museum's determination to tell the truth is made more urgent by the conviction that the truth is on hard to believe.

The Holocaust museum has been widely and rightly hailed for its stunning design, by James I. Freed of Pei Cobb Freed & Partners. I went to Washington with some notion of seeing the art installed in it: two bronzes by Joel Shapiro, a wall drawing by So LeWitt, white geometric paintings by Ellsworth Kelly, a standing slab by Richard Serra. But

the art is a token. It's there to create small interludes of sanity between epochs of unspeakable evil. It's also there as an unconvincing effort to associate this museum with the others on the Mall.

Instead, I decided the whole museum is an extremely sophisticated work of installation art. History is conveyed by a ruthlessly effective state-of-

the-art mix of photomurals, video footage, voice-overs, touchscreen video-feedback tapes, text collage, newspaper headlines, simulated and real artifacts-a heartbreaking pile of shoes from Maidanek, rusty scissors and spoons from the camps, a boxcar that is the type (but not the actual car) that carried victims to the campsto create a new level and style of museology. From the phony bolts to the moldy stench of real shoes, the Holocaust museum converges on an appalling historical moment and turns it into an event. The museum becomes its own Gesamtkunstwerk.

There have been worries about precisely that.

Will history be displaced (as well as preserved) by the museum's re-creation of the past? Will future generations see a pastiche: the fading away of the Holocaust that was, to be replaced by this pink-and-gray building facing the cherry blossoms in the Potomac basin? Does a museum encourage remembrance? Or does it reify history, almost literally setting it in concrete?

Other questions were raised publicly and privately. Can a memorial to the extermination of 6 million lews and

5 million jews and 5 million non-Jews do more harm than good? On the

Mall, official Washington honors people of all derivations: Africans, Asians, American blacks, American Indians, Europeans, the native-born from sea to shining sea. These people are represented through their art and culture. Only the Jews are remembered by a

case of genocide.



NAZI DRESS CODE: Identity badges.

Overriding all these doubts is a deeper motive. The Holocaust museum is the revenge offered to the historical record by those now rich and powerful enough to exact it, for an ultimate barbarism that festers in the memory of survivors even 50 years later. As the final word before the exit, a woman interviewed on video in a small amphitheater tells us that she can't forgive, and she can't forget. A generation that bears the almost unbearable burden of its past has secured its future but can't abide there while the tale remains to be told. Inscribed on the wall in the central courtyard is a lone line from Isaiah: you ARE MY WITNESSES.

As a work of installation art, the Holocust museum has achieved a totality that any artist would envy. The architecture is of one mind with its contents. The point is not just to tell history but to bring it shrieking and clamoring into the present. The story will be more or less familiar to any literate American who's sampled the films, books, documentaries, and data bases on the Holocaust. But the museum isn't satisfied with data; it has gone to extraordinary lengths to re-create the experience of victimization. From the moment

ANNA PFEFFER: Died at Auschwitz.

you are "captured" by the elevator, you are set on a path with no escape.

From then on, every detail, small or large, contributes to the emotional avalanche. Even the floor gets into the act. As you step off the elevator, you enter a narrow, winding, claustrophobic corridor as the Weimar disintegrates. Hitler comes to power, and the noose tightens around the lews, but the floor remains level until 1938, when Poland is invaded and you are pitched onto the staircase leading downward.

The next lower level begins with a bridge of wooden planking over a false-brick pavement, signifying the Warsaw ghetto, where the Nazis met a brave resistance. The bridge loops back to the boxcar; you try to imagine 100 people crammed here on the railroad ride to the camps. When the narrow plank floor descends to cold concrete, you are in Auschwitz, under a copy of that mocking slogan ARBEIT MACHT FREI ("Work will make you free"). And in Dachau, Bergen-Belsen, Majdanek.

At last, just as you think you can't bear more, another staircase leads down to escape. On this floor, an effort is made to honor the Resistance, the civilians who risked themselves to save Jews, and the American rescuers. At the end is a simple vaulted room, the Hall of Remembrance, where an eternal flame burns.

By this time-several hours later, if you're a conscientious reader-you have forgotten to look for the museum's subtle manipulations, and have been snared by its message. Take a step back, if possible, to scan its daring museological feats. One of the most impressive is a tall tower room, accessed by ramps from two different floors. The room-over which a skylight beams like a ray of godliness-is lined with family photographs of villagers from Ejszyszki, a Polish shtetl. This bustling village life, documented by several local photographers, was obliterated in 1941 by machine guns and covered by a mass grave. At the museum, the photographs are unusually mounted—on industrial scaffolding projecting from the wall-so they seem to float, ghostlike, in real time and space. On the first bridge, you are impressed by the warmth of the faces; by the second, you learn their fate. The orchestrated walkthrough creates a devastating doubletake.

Most museums revere the autonomous art object and are held back from the kind of editorial experimentation achieved so effectively here. At the Holocaust museum, no object is sufficient in itself. Each points somewhere else. Each is conscripted for an ulterior purpose.

The designers' urgent wish to establish the Holocaust as a fact led them to mount a gnarled tree stump in a concrete bay like a precious teacup on its pedestal. The label says it's an actual tree from the site of mass graves in Palmiry, Poland, where 2,000 Poles died in 1939 and 1940. Behind, to certify the statement's truthful-





LEFT: Alfred Stieglitz, Georgia O'Keeffe: A Portrait, 1920. Platinum print, courtesy The Art Institute of Chicago, Alfred Stieglitz Collection. RIGHT: Georgia O'Keeffe, Calla Lilies, 1923. Oil on board, private collection.

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The techniques don't shy away from schmaltz when necessary. At the entrance, you take a card bearing the name and photograph of a victim. I drew Anna Pfeffer, a Jew born in Frankenthal, Germany, in 1885. You update the card at stations along the way. Anna was gassed at Auschwitz on October 9, 1944, at the age of 58. The implication: I could have been her. Not so, in fact, (I might have been gassed, but for other reasons.) The bland falsehood behind this exercise bothered me but was ignored by everyone else, busily punching cards into machines. The Nazis killed Poles, Gypsies, homosexuals, Communists, intellectuals, lehovah's Witnesses, the mentally and physically infirm. and so on. But anti-Semitism was their gruesome specialty, and the Orthodox were their preferred target. Should the message be diluted? Or do we practice tolerance only to save our own skins?

The rationale of revenge has created other imbalances. It's important to remember: The museum is a semblance or a construct of history; it is not the thing itself. Its historical view can be, at the same time, both true and bissed. The Germans depicted here, for instance, are almost exclusively Nazis. The Bonn government is reportedly upset at the presence of this museum in the American capital; certainly most American children who endure the walk-through will think of Germans as Nazi into.

And while the Holocaust receives its memorial, other genocidal barbarisms sink into forgetfulness: the million Armenians slaughtered by the Turks in the century's first decade; the 10 million peasants and intellectuals suffed out by Stalin; the more than 1 million Cambodians tortured and killed by the Khmer Rouge; the as-yet-untotaled ethnic cleansings in Bosnia and Croatia.

In Elie Wiesel's formulation, the Holocaust lies outside history and must never be absorbed into the normal human fabric. It must always stand alone, just as its museum does.

I beg to differ. Genocide is a strictly human invention. No other species does it. The lews endured the most dementedly calculated and well-documented-but hardly the only-case. To separate the Nazi evil from other evils is understandable but Eurocentric. It trivializes all suffering but its own. It encourages reappearance, because an event that is "outside history" eliminates the need for vigilance. It awards special, extrahuman stature to the victims. Nothing that occurs inside Israel can be wrong, because Jews were gassed at Auschwitz. And so people set themselves apart from, against, and above others. Nothing could be more human than that.

Music/Peter G. Davis

INGED

.If Dame Gwyneth Jones's hooty tone proved more than people could bear-well, maybe they should try singing Brünnhilde. . . ''

TO PARAPHRASE SHAKESPEARE: IN SPRINGtime, the only pretty Ring time, New York's Wagnerians love the spring-as well they should. This is the season when true believers flock to the Metropolitan Opera, eager to re-experience Wagner's mighty four-part epic, and in a romantic storybook production that many seem to find very pretty indeed. The Met mustered all of its resources during the month of April to present three complete cycles, and audience appreciation for the opportunity of seeing this towering creation once again was long and loud.

Götterdämmerung for this particular Ring, however, may have arrived. According to backstage buzz, we have had our last view of it, for a while at least and perhaps forever. The Met has penciled in a revival four or five years hence, but that plan is liable to be erased for any number of reasons: the staggering expense of putting Wagner on the stage, the ever-dwindling availability of suitable singers, James Levine's upcoming commitment to conduct a new cycle at Bayreuth, and a general feeling around the house that the current production-which has been widely performed, broadcast, televised, recorded, filmed, and released on home videohas served its purpose. Since the kitschy Toys "R" Us look of the Schenk/Schneider-Siemssen Ring is not to my taste, I won't miss it. The visual trivialization and overall dramatic inertia might be more tolerable if the musical rewards were greater, but the latest set of performances only highlighted the painful reality: Voices equipped to sing Wagner's music on an acceptable international level, heroic sopranos and tenors especially, now seem dangerously close to extinction.

As if to illustrate that sad fact, the Met was brave enough to tease the matinee radio audience during a Götterdämmerung intermission by playing excerpts from its latest "historic broadcast" release, a 1944 performance of Die Walküre. It was balm to the ear, although back then most listeners probably felt that they were hearing no more than decent work by the second team: Helen Traubel instead of Kirsten Flagstad as Brünnhilde, Rose Bampton rather than Lotte Lehmann as Sieglinde. Herbert Janssen's light-voiced Wotan in lieu of Friedrich Schorr's magisterial chief god, and the audibly aging but still indis-



BOTCH ON THE RHINE: Gwyneth Jones and James Morris in the Met's Die Walküre.

pensable Lauritz Melchior as Siegmund. And yet heard in the context of 1993, those bits of Walküre-conducted by George Szell, no less-sounded glorious. Of course, in 1944 the Met was still basking in the afterglow of an extraordinary era when the Wagner repertory could be easily triple cast, and few patrons were likely to complain no matter which singer was scheduled to perform.

We are instructed by both the Met and the opera sages at the Times not to be so picky about Wagner casting today, and if we still want to see the Ring performed live perhaps they are right. Apparently no other Brünnhildes were available, so Gwyneth Jones accomplished the considerable athletic feat of singing every one, which at one point meant cramming seven performances of a killing role into a twoweek period. But then, Dame Gwyneth has always been game for anything, and she hurled her voice into the auditorium with all the awesome self-confidence and tireless energy for which she is famous. If the chancy intonation, hooty tone, scooping attacks, and general sensation of being yelled at for six hours proved more than some people could bear-well, maybe they should try singing Brünnhilde.

Some curiosity was aroused by this

year's new Siegfried, Wolfgang Schmidt in his American debut. Compared with his alternate (William Johns, whom I did not see this time around) and the meager competition, Schmidt might be considered an improvement. His is a moderatesize, parchment-dry tenor with a throaty tone and narrow expressive range, and he acts the part plausibly if without much poetry or tragic grandeur-a dependable performer but hardly the Siegfried of one's dreams. Even Wagnerians grateful for Schmidt's small favors might acknowledge that the theatrical and vocal illusion is seriously compromised when, in Act I of Siegfried, the evil dwarf Mime (brilliantly played by Graham Clark) possesses a voice of more substance, vibrancy, and dramatic presence than our young hero's.

To complete the doleful soprano-tenor report, it's probably time to admit that Gary Lakes, despite the Met's careful grooming over the years, is unlikely to develop into the heldentenor the company was hoping for-his Siegmund is even more callow, clumsy, and prosaic than ever. Since nothing could draw me back to Jessye Norman's grotesquely mannered and artificial Sieglinde, I took a chance on Mechthild Gessendorf, who at least approached the role with honest spirit, even



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if her singing was notable mainly for its pallor and upper-range uncertainty. And finally, if this Ring ever is revived, something should really be done about the eight Valkyries, whose ridiculous scampering and cavorting in Act III of Die Walkire is an embarrassment.

There's happier news on the bass-baritone front. Although James Morris became ill and had to cancel his appearance in Siegfried, his performances as Wotan in the first two operas showed impressive growth in the part, a keener grasp of textual values, a sharper dramatic profile. and undiminished vocal glamour, Robert Hale took over as the Wanderer, and while he hasn't Morris's rich, orotund voice or imposing figure, he sang the music firmly and with measured dignity. The villainous roles (Fafner, Hunding, and Hagen) were safely entrusted to Matti Salminen, whose sonorous bass would be an asset in even the palmiest era of Wagner singing, and Ekkehard Wlaschiha's familiar Alberich continues to be a properly menacing, snarling vocal presence,

Every time he appeared for a solo bow, James Levine was wildly cheered as the true hero of the occasion, and I wish I could hear the reasons why. To my ears, his music-making becomes increasingly disengaged and hollow as time passes, and this Ring reached a new low. The overall impression was one of lethargy-a friend aptly likened the inert and ponderous rhythmic character of the orchestral work to a basketball game played with a twenty-pound medicine ball. Nor could Levine imagine. capture, and project the music's narrative power, give shape and direction to the large lyrical spans, or keep the instrumental blend from sounding anything but coarse and splintered. Every moment, every musical gesture seemed shallow, uninvolved, and without a trace of genuine emotion. After more than two decades of nonstop labor at the Met, and after making so many valuable contributions to the company, Levine deserves-and perhaps desperately needsa sabbatical to refresh his spirit and rethink his artistic priorities.

NO PROMISING WAGNER VOICES WERE UNcovered at this year's Metropolitan Opera National Council Winners Concert, but the eight gifted young singers who did appear are surely headed for major careers in their own vocal categories. Met contracts are no longer automatically awarded, but I wouldn't be surprised to find one or two of them joining the company very soon. I place my bet on Margaret Lattimore, a 24-year-old mezzo-soprano who sang the rondo-finale of Rossini's La Cenerentola with a beautifully textured burned-caramel voice, an unclouded twoand-a-half-octave range, an agile technique, and an infectious musical sparkle, all of which singles her out as a very special talent. Remember the name.

Dance/Tobi Tobias

ERIPHERAL

.The righteousness of *Dancing*'s multiculturalism undermines its liberal intentions. Tango Pasión won't ignite your fantasies. . . "

Dancing-THE EIGHT-PART DOCUMENTAry that Channel 13 will telecast in four two-hour installments on consecutive Monday evenings beginning May 3-has behind it an army of experts, an astronomical budget, and years of work. Given these heavy-duty resources, the results are pathetic.

What went wrong? Though the series does not pretend to survey dancing exhaustively-tap is conspicuously missing, for instance-it still attempts to include too much; you feel you're looking into a kaleidoscope while dining at a smorgasbord. It makes comparisons-say, traditional ballet with Javanese court dance-that are more preachy than enlightening about any of the forms under scrutiny. It chooses dubious examples; the weakened Kirov Ballet, in its questionable present production of The Sleeping Beauty, is hardly the strongest manifestation of classical dance today.

The seventh episode, "The Individual and Tradition," goes entirely-scandalously-askew, dealing with contemporary dance as if it centered on Twyla Tharp, with Paul Taylor among the absent and Merce Cunningham and Mark Morris allotted hapless walk-ons. If all this weren't sufficiently dismaying, throughout Dancing, the self-conscious righteousness of its multiculturalism and political correctness undermines its liberal intentions.

The most lamentable aspect of the series is that it doesn't present dancing primarily as an art, Instead, its agenda calls for mating the National FOCAL POINTLESS: Tharp and Kevin O'Day in Dancing. Geographic (the exotic transported

to your very own living room, where you can ogle it without discomfort or danger) with The Family of Man (at heart, we are all one). The programs examine dancing in its anthropological, sociological, and psychological aspects-without probing deeply enough along those lines to undermine the viewer's preconceptions. Meanwhile, the clear distinctions between highly wrought theatrical spectacle and communal or participatory dance, between professional and amateur, are blurred in a way that does none of these camps any good.

From the technical standpoint, Dancing is undistinguished television. Both the shooting and the editing are mediocre. The parts of the script narrated by the program's host, Raoul Trujillo, speak simple truths gracefully, but the prose style is geared to readers, not listeners, making the content difficult to follow. When the artists themselves

speak, they utter the platitudes that govern the series, as if Rhoda Grauer, who masterminded the project, had prepped them. In general, the intellectual level is sub-middlebrow.

None of this would matter much-television, like journalism, is quickly forgotten unless it's top-notch-if it weren't for the ripple effect these programs are going to have. Available commercially and supported by copious teaching material provided by the producers, they are about to invade schools, representing dance to thousands of impressionable youngsters

who don't know any better. Each time I rose from my couch to change tapes in the VCR, I thought that I might do better to find a kid, take him or her to a really swell live performance, and say only, "Look."

Dancing REPRESENTS THE POPULIST TREND that is prevalent at the moment in consid-

ering dance. Vintage photography, which is enjoying new prestige in museums and galleries, offers an elitist viewpoint. The recent show of Cecil Beaton portrait work at the lames Danziger gallery revealed the nexus of photography, high fashion, social and artistic celebrity, and dance-in the form of classical ballet, of course-that has existed for decades. (Just last month, Harper's Bazaar ran a fashion feature using the English ballerina Darcey Bussell as the model and another in which the photography was directly inspired by-brazenly appropriated from, some might say-masters of an earlier age of elegance.)

Beaton's talents flourished in this realm-a rarefied domain, insular and exclusive, that cultivated luxury, success, and idealized beauty. Several of Beaton's contemporaries, treading similar turf, were more gifted than he. Martin Munkacsi and Horst, for example-both the subjects of recent exhibitions and publications-effectively blurred the line between photography for commercial purposes (magazine features and advertising) and photography for its own sake. Their work is now being reevaluated by the stern gatekeep-

ers at the temples of fine art. Though a lesser talent-absorbed in a form of artifice that was merely pretty-Beaton was most intimately involved with dance. Besides seizing it with his lens, he designed décors and costumes of evecatching opulence for ballets (notably, Frederick Ashton's) and musical theater (My Fair Lady). Less obvious yet more interesting is the embodiment of dance concerns in his portraiture. Dominating the Danziger exhibition were montages, set up like contact sheets, of enlarged, closely sequenced frames from his sessions with

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legendary stars. Two of the late Audrey Hepburn, dating from 1958, are haunting.

Before embarking on her acting career. Hepburn had serious ambitions of becoming a classical dancer and the training to match. As she poses for Beaton, a dance of sorts is being done. Dressed in matte black that disappears into the smoky background, Hepburn manipulates the two most eloquent parts of the human body-head and hands-with forceful grace, Drama, mood, and rhythm shift in response to the photographer's coaching and her own theatrical instincts. The frozen images seem to serve as markers in an ongoing action; they invite the viewer to supply the connecting links. Their effect is so persuasive, you begin to imagine a musical accompaniment.

IN A CLASSICAL PAS DE DEUX, THE BALLERIna, supported by her cavalier, typically executes an attitude, raising her bent leg behind her to embrace a half-circle of air. She clasps her partner's hand for balance, but at arm's length. The emphasis in the action is away from her putative lover; we read her as desirable yet untouchable, exalted. In a tango duet-as is frequently brought home by the revue Tango Pasión (page 74), at the Longacre-the woman etches the same shape, but with a world of difference. Raising her curved leg in front of her body, she wraps it around her guy's thigh. The move is an act of aggressive invitation, perhaps the first blow in a power struggle that excites them both. The gesture lies between them; they proceed to dance close in, entwined, like a four-legged beast arousing itself to a frenzy.

Naturally, what you're after when you go to see tango dancing is a vision of this passionate, earthy kind of relationship, just as you expect traditional ballet to create the cooler, ethereal-utopian-illusions intrinsic to it. Bright and superficial, the dances of Tango Pasión, choreographed by Hector Zaraspe, do little to ignite your fantasies of ordinary people-like yourself-abandoning themselves to feeling in the gritty here and

The assortment of physical types represented by the performers, and the range of their costumes, suggest that the creators of this revue intend for you to understand the tango as a dance belonging to a broad range of temperaments and social levels. However, both the choreography of the show and the execution it encourages render everything the same-slick, mechanical, devoid of texture and convincing emotion. "This is how you tango," goes one of the songs, "the arm, like a serpent, coils around the waist." When we leave ballet's Eden for tango country, we want to meet that snake: sinuous body, exotic skin, glittering eyes, forked tongue, hissing-the works.

Theater/John Simon

FAMILIES WITH SCADS **F** HISTORY

.Besides being a benign exorcism, Shakespeare for My Father is also a bountiful celebration, a cheerfully tragicomic journey. . . "

LYNN REDGRAVE HAS SOMETHING HER MORE celebrated elder sister and illustrious father were deprived of: a sense of humor. A precious gift, it is one of several things that make Shakespeare for My Father such a pleasure and privilege to watch. Sir Michael Redgrave was a magnificent actor, denied the absolute summit only by wearing his neuroses a bit too blatantly on his sleeve instead of in a more recessed place where some other actors and the rest of us wear them. As a father, he was often a physical, and always a psychological, absentee. It did not seem to bother the elder siblings, Corin and Vanessa, all that much; Lynn, though, felt deeply deprived. One suspects that not until she put together this fascinating theatrical event was she able to overcome her sense of loss, and that is another of the evening's seductions: participating in a sad, funny, loving exorcism.

A very special, reverse exorcism. Instead of banishing her cold, distant, dead father, Miss Redgrave evokes him and banishes her disappointments. She confronts at last a major artist and, instead of resenting him for what he wasn't, appreciates him for what he was. In so doing, she displays a great generosity of spirit, a resilient sense of humor that can laugh at things more easily wept at, and (if further proof were needed) consummate artistry in her own right. Besides being a benign exorcism, Shakespeare for My Father is also a bountiful celebration.

To get back to the humor: Miss Redgrave's is the finest kind available. It is the acceptance of the inevitable-whether it is the iciness of a father, the world, or one's own mortal destiny-with laughter drowning out one's tears. Such laughter is (pace Gerald Murphy) truly the best revenge, for it makes revenge unnecessary. The show begins with Lynn's peeking into Papa's diary and finding, amid the trivia of the day, no record of her birth. It goes on to Sir Michael's death, and beyond, to a wonderful incident in Australia I won't give away here. It is all really a dialogue with the large, noble photomural of the actor-father with whom the daughter indulges in remonstrations, solicitations, jokes, a good cry or two, and, finally, a sense of sharing. Call it a cheerfully tragicomic journey into recognition.

It also reveals Miss Redgrave as a true



FATHER FIGURE: Lynn Redgrave.

writer. Not only does she tell the story of her nonlife with Father tellingly, she also interweaves it adroitly with speeches and scenes from Shakespeare, most of them having associations with Michael or Lynn as actors, and all having revelatory relevance to their personal relationship. Fine actress though she is, some of the Shakespearean roles she dips into here are beyond Miss Redgrave's ken. No matter: The way art and life illuminate each other in these interpolations is thrilling, and the actress brings Shakespeare and contemporary audiences closer together than most of them have ever been.

The actress as writer also skillfully negotiates the tricky borderline between what can and can't be told, and does it with tact, concision, and a great power of suggestion. Her father's homosexuality. her adorable actress mother's flightiness. her sister's political hobbyhorse are swiftly and subtly alluded to, but never exploited. And the gradual reversal of roles, as

the elderly father afflicted with Parkinson's disease becomes dependent on the kindness of the stranger he has turned his daughter into, is never remotely gloated over. Sometimes the refined understatement is itself the carrier of humor.

But Lynn Redgrave the actress also scores. The anecdotes about life in the theater and in a theatrical dynasty, against a back-ground of England's genteel yesteryears, are as beautifully enacted as narrated. A good mimic, she elegantly caricatures Larry Olivier, Maggie Smith, Edith Evans, sister Vanessa, Noël Coward, brother-in-law Tony Richardson, and several others with totally unmalicious mischievousness. There are laughs aplenty for theatergoers who can subsist only on comedy; when it is time for tears, she manages that, too-quietly, unshowily, piercingly.

Her husband, John Clark, has directed the show decently. Here and there a little less stage business, a little less skipping about might not have hurt. But this is the blithest of blemishes: Shakespeare for My Father tells us more about parents and children, actors and those who are acted upon, theatrical shenanigans and existential fracases-the whole untidy and unruly human condition-than just about anything around these, or most other, days.

IT CERTAINLY HAS MORE BLOOD THAN Blood Brothers, the anemic English musical that has been delighting British audiences for a decade and comes now to try its luck here. It is the story of a poor Liverpool single mother, barely able to support her seven children as a char to a rich but barren bourgeoise, who is about to have twins, Reluctantly, she cedes one of them to her employer, and swears not to let the truth out. But the brothers instinctively become best friends even across the class bound-

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aries that separate them, until, over a girl whom both of them love, one shoots the other and is simultaneously gunned down by the police.

The ghoulishly officious Narrator, who ominously and pontificatingly presides over these contrived proceedings, portentously proclaims the source of all this evil: class. I should have thought it was Mrs. lohnstone's, the mother's, overproduction. Or the way she and Mrs. Lyons, the pseudo-mother, botched the situation. Or the unfortunate business of a love triangle, however mutually loving. Or the equally unfortunate business of Willy Russell, the author-lyricist-composer, writing a hapless musical, But class? Well, the Brits groove on it; utter the word at the end of your show-out of a clear blue sky, left field, or hunger-and you've got it made. It's better than the atom bomb, a helicopter, or a cadent chandelier; it is what AIDS is to the American theater.

Russell has written some nice smallscale plays: Educating Rita, Shirley Valentine. But this attempt at musicalized melodrama, a searing screed against society, is so much immature attitudinizing. It is to musical comedy what Menotti's Saint of Bleecker Street is to opera: primitive storytelling, shopworn tunes, banal lyrics. and characters almost too spindly for stick figures. And through much of its three hours, grown actors have to horse around as 8- and later 14-year-olds, to mildly ludicrous effect. And what of the Marilyn Monroe song reprised almost as often and oppressively as the title song in Ain't Broadway Grand? And what of the Narrator's musicless recitatives in didactic doggerel, as if a Hallmark-card writer had joined a doomsday cult?

However popular in Britain, is Blood Brothers the right blood type for a shot in Broadway's arm? Maybe simple-minded pleasures are just the thing for transatlantic transfusion, and there may be a hunger for small, intimate musicals of this kind. So small as to allow a cast to become small children again, and also take the audience back into its own undiscriminating childhood. For sex, dancing (there's no choreographer!), and razzmatazz, there are only the capers of those two dear boys and their girlfriend, and the agonizing of the mothers who, try as they might, can do nothing right. (You see how catching it is? Now I am writing doggerel.) But what masters of disguise these British musicals are: Tommy, a gnat in elephant's clothing; Blood Brothers, a turkey masquerading as a meadowlark.

Andy Walmsley has contributed simple but serviceable scenery and costumes that fit his spicy color scheme, although the green outfit in which the rich twin returns from Oxford would look better on Toad of Toad Hall. Joe Atkins goes in for some pretty fancy light effects, with brightly colored spotlights conspicuously scanning.

the Liverpudlian locales, as if it were opening night for a return engagement of the Beatles. Bill Kenwright, the producer, has co-directed with Bob Tomson (and whenever a producer grabs such billing, we suspect that the other fellow did the work), and things move along briskly and predictably.

Five Britishers do well in principal roles. Stephanie Lawrence sings and suffers exemplarily as poor Mrs. Johnstone; Con O'Neill dishes out the pauperly twin with relish, while Mark Michael Hutchinson, as the princely one, exudes decency all over; Warwick Evans as the Narrator abounds in ghostly gusto. Jan Graveson, as the sweetly cartoony yet touchingly real girlfriend, may be the best of all. Only the one non-Brit, Barbara Walsh, makes a mess of rich, and later loony, Mrs. Lyons, managing no British accent, compassion from the audience, or conception of what she is doing. And to think that Miss Walsh gave up a good role in Falsettos, an equally poor but probably longer-running musical, in which she shone! Kenwright started as a chorus boy in the West End in West Side Story. Having now ventured even farther west, he might go whole hog and try one of those nice restored opera houses in the Far West.

Tango Pasión (PAGE 72), BLESS ITS LITTLE CONZÓN, DOSS like the feeble grandchild of Tango Argentino. The ancestor was distinguished by dancers who, though distinctly middle-aged, performed with the nifty nimbleness of inspired youngsters. Similarly, its hoary musicians joyously compressed and stretched their bandoneons, making merry aural pasta. Well, there are again good old musicians, the Sexteto Mayor, who, with three backup men gladden the ear and heart. And there are funky sets by John Falabella, based on drawings by Ricardo Campani, an Argentine Rockwell Kent.

But as conceived by that tireless conceiver, Mel Howard, and choreographed by Hector Zaraspe with help from the dancers themselves, the old tango steps look older, even as most of the performers look younger. I exempt Daniela Arcuri and Jorge Romano from this or any charge, and also Viviana Laguzzi, for being the one looker in the show. Everyone moves professionally, but is choreography worthy of Graciela Daniele quite enough? Some silly dramatic concept is imposed on the goings-on, and there are three singers who do their microphones proud, though only one of them. Alberto del Solar, does real damage. You understand them better in Spanish than in English, which is fine when you consider the lyrics. The two orchestrators and arrangers, José Libertella and Luis Stazo, the Sexteto's bandeonistas, clearly get more fun out of the show than anyone else on either side of the footlights.

SALES & BARGAINS

BY LEONORE FLEISCHER

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garments and accessories for men in sizes 36-46, and women in sizes 4-12. For example, unisex lamb-suede vests in 2 styles, 4 pocket with lapels and classic suit-vest style, were \$129, now \$99; unisex 3/4-length jackets, were \$595-\$745, now \$399; unisex cinched-waist blousedback jackets, were \$575, now \$299; women's handbags are 20 percent off, and briefcases and backpacks are 20-25 percent off, such as a two-compartment cowhide briefcase, was \$255, now \$190; leather Western hats are 10-20 percent off, such as a Western hat with a snakeskin band, was \$115, now \$98. A.E., M.C., V. accepted; no checks; all sales final. Arizona, 91 Spring St., near Broadway (941-7022); Mon.-Sat. 11 a.m.-8 p.m., Sun. 11 a.m.-7 p.m.; through 5/31.

GATHER YE ROSEBUDS

IN-STOCK, ONE-OF-A-KIND NEWLY HANDmade American patchwork quilts are on sale here. The cotton quilts, which have polyfill batting and come in traditional patterns dating from the late 1800s, were pieced on home sewing machines and hand-tied. For example, a double quilt in "Rosebud," was \$450, now \$290; in queen, was \$505, now \$325; "Random Patch" in twin, was \$225, now \$165; "Road to Oklahoma" in double, was \$445, now \$290; "Vermont Star" in king. was \$495, now \$370. Also, custom-made quilts are 15 percent off. Checks accepted; no credit cards; all sales final. Hands All Around, Inc., 986 Lexington Ave., near 72nd St. (744-5070); Mon .-Fri. 10 a.m.-6 p.m., Sat. till 5:30 p.m.; through 5/31.

WATERMAN WATERMAN EVERYWHERE

THIS IEWELER IS DISCOUNTING IEWELRY. pens, and selected gift items. For instance, 14K-gold tennis bracelet set with 1 total carat weight of diamonds, was \$2,000, now \$1,000; 18K-gold "panther-link" earrings, were \$740, now \$518; 16-in. strand of 6-mm. cultured pearls, was \$600, now \$400; 18K-gold wedding band with .75-tcw. diamonds, was \$1,970, now \$1,379; sterling-silver 16-in, necklace with heavy links, was \$315, now \$215; Waterman lacquer fountain pen, was \$120, now \$84. Giftware includes musical iewelry boxes of Disney figures, including Sleeping Beauty, were \$35, now \$28. A.E., M.C., V., checks accepted; exchanges possible. William Barthman lewelers, 174 Broadway, at Maiden Lane (732-0890); Mon.-Fri. 8 a.m.-5 p.m.;

A Complete Entertainment Guide for Seven Days Beginning

| —— 76 —— MOVIES |
|-----------------------|
| THEATER |
| 91 ——— ART |
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| OTHER EVENTS |
| ——104——— CHILDREN |
| NIGHTLIFE |

=109=

RADIO

=110=

TELEVISION

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

indexing the capsule reviews that follow.

MANHATTAN

Below 14th Street

- 1. FILM FORUM-209 W. Houston St. (727-8110). #1-Through 5/11: Execution Protocol (1992). #2—
 Through 6/3: "Harold Lloyd: A Centennial Retrospective." 4/30–5/5: Safety Last (1923); The Kid Brother (1927). 5/6-10: Speedy (1928); Why Worzy (1923).
 #3—Visions of Light: The Art of Cinematography
- 3. ANGELIKA FILM CENTER-18 W. Houston St. (995-3000). #1—Strictly Ballroom. #2—The Crying Game.
 #3—Like Water for Chocolate. #4—Okoge. #5—Map
 of the Human Heart. #6—Léolo. Opening 5/7: Much
 Ado About Nothing.
- 6. WAVERLY-Sixth Ave. at W. 3rd St. (929-8037). #1-Benny & Joon. #2-Splitting Heirs.
- Pl. (477-6600), #1—Boiling Point. #2—Through 5/6: Sidekicks. Opening 5/7: Dave. #3—Passion Fish. 9. THEATRE 80-St. Marks Pl. bet. First and Secon
- THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400), 575: Staley I7 (1953); Five Graves to Cairo (1943), 516: Repulsion (1965); Frantic (1988), 57-8. Ła Dolec Vita (1969), 59: The Lady Eve (1941); Sul-livan's Travels (1941), 5/10: Day for Night (1973); Such a Cargeous Kid Like Me (1973), 5/11: Deliverance (1972); Exadibut (1984).
- 10. LOEWS VILLAGE THEATRE VII-Third Ave. at 11th v. LUL-MS VILLAGE. HEATIER VIII—Third Ave. at 11th St. (982-0400). #1—Just Another Girl on the IRT. #2—This Boy's Life. #3—The Pickle. #4—Three of Heats. #5—The Night We Never Met. #6—Indecent Proposal. #7—El Mariachi.
- 11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—Bodies, Rest & Motion. #2—Howards End. #3—Indian Summer. #4—Who's the Man. #5—Claire of the Moon. #6—Bound by Honor. #7—The Panama Deception.
- 13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—The Sandlot; Stent of a Woman. #2—The Dark Half. Opening 5/7: Dragon.

CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). Female Misbehavior.

QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—The Last Days of Chez Nous. #2—Indochine. #3—Unforgiven. #4—Riff Raff.

14th-41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—Who's the Man. #2—Indecent Proposal. #3—Point of No Return. #4—Unforgiven. #5—Sidekiek. #6—Boiling Point.

19. CHELSEA-23rd St. bet. Seventh and Eighth ** UNILOGATE AND A SEVENTIA AND HIGHTH AVES. (6) 1-4744. #1—The Dark Half. #2—The Dark Half. #3—Indian Summer. #4—Splitting Heirs. #5—Benny & Joon. #7—The Night We Never Met. #8—Three of Hearts. #9—The Chief Control Control Crying Game. Opening 5/7: Dragon.

20, 23RD STREET WEST TRIPLEX-23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—The Sandlot. #2—Scent of a Woman. #3—Bound by Honor.

21. GRAMERCY-23rd St. at Lexington Ave. (475-160). "Hollywood Musicals Starring New York." 5/4-5: Easter Parade (1948); Greenwich Village (1944). 5/6-8: Let's Make Love (1960); There's No Business Like Show Business (1955). 5/9-10: West Side Story (1961). 5/11-12: Bobes on Broadway (1941); Poor Little Rich Girl (1936).

BAY CINEMA—Second Ave. at 31st St. (679-0160).
 Scent of a Woman. Opening 5/7: Dragon.

24. LOEWS 34TH STREET SHOWPLACE-34th St. at Second Ave. (532-5544). #1-Indecent Proposal. #2-Boiling Point. #3-Street Knight.

25. 34TH STREET EAST-34th St. at Second Ave. (683-0255). Splitting Heirs.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—Who's the Man. #2—Bound by Honor. #3-Indian Summer. #4-Benny & Joon.

42nd-60th Streets

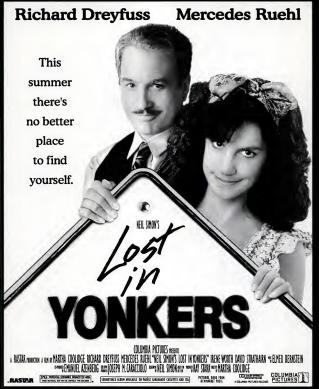
31. NATIONAL TWIN—Broadway bet. 43rd-44th Sts. (869-0950). #1—Cop and a Half. #2—The Dark Half. Opening 5/7: Dragon.

32. LOEWS ASTOR PLAZA-44th St. west of Broadway. (869-8340). Indecent Proposal.

33. CRITERION CENTER—Broadway bet. 44th-45th Sts. (354-0900). #1—Point of No Return. #2—Boiling Point. #3—Who's the Man. #4—Who's the Man. #5— The Crush. #6—Just Another Girl on the IRT. #7— The Crying Game.

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All you need to do is bring this ad to New York Magazine at 751 Second Avenue, Wednesday, May 5th, starting at 12pm. Tickets will be given on a first come, first served basis. One pair per New York Magazine reader. Limited seats available.

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CINEMAS

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· LOEWS VILLAGE THEATRE VII

MOVIES

- 34. EMBASSY 1-Broadway bet. 46th-47th Sts. (302-0494). Bound by Honor.
- 36. EMBASSY 2—Seventh Ave. bet. 47th-48th Sts. (730-7262). The Adventures of Huck Finn. EMBASSY 3—Born Yesterday. EMBASSY 4—Aladdin. 38. WORLDWIDE CINEMAS-49th-50th Sts. bet. 8th
- 8. WORLDWIDE CIREMAS—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—The Night We New Met. #2—Splitting Heirs. #3—Sidekicks. #4—The Last Days of Chez Nous. #5—Tous les Matins du Monde. #6—Scent of a Woman, Teenage Mutant Ninjo Tuetles III
- 40. GUILD SOTH STREET-50th St. bet. Fifth and Sixth Aves. (757-2406). Indian Summer. 41. ZIEGFELD-54th St. west of Sixth Ave. (765-
- 7600). Benny & Joon 42. EASTSIDE PLAYHOUSE-Third Ave. bet. 55th-
- 56th Sts. (755-3020). Like Water for Chocolote 43. CARNEGIE HALL CINEMA-Seventh Ave. at 57th
- St. (265-2520). #1-Like Water for Chocolate. #2-Strictly Ballroom
- 44. SUTTON-57th St. east of Third Ave. (759-1411). #1-The Crying Game. #2-Bound by Honor.
- 4S. FESTIVAL THEATER-57th St. west of Fifth Ave. (307-7856). Unforgiven
- 46. S7TH STREET PLAYNOUSE-57th St. west of Sixth Ave. (581-7360). Bodies, Rest & Motio 47. ANGELIKA S7-225 West 57th St. east of Broad-
- way (586-1900). El Mariochi 48. CROWN GOTHAM-Third Ave. bet. 57th-58th Sts.
- (759-2262). Howords End. 49. PLAZA-58th St. east of Madison Ave. (355-3320). Passion Fish: Enchanted April.
- 50. LOEWS PARIS FINE ARTS-58th St. west of Fifth Ave. (980-5656). The Love
- 51. 59th STREET EAST-59th St. west of Second Ave. (759-4630). Unforgiven.
- 52. MANHATTAN TWIN-59th St. bet. Second and Third Aves. (935-6420). #1-Boiling Point. #2-The Dark Holf. Opening 5/7: Dragon.
- S3. BARONET—Third Ave. at 59th St. (355-1663). Map of the Human Heart. CORONET—Benny & Joon.
- 54. CINEMA 3-59th St. west of Fifth Ave. (752-5959). Howords End. SS. CINEMA I-Third Ave. at 60th St. (753-6022). Wide asso Seo. CINEMA II-Three of Hearts. CINEMA
- THIRD AVE, -Indion Summ 61st Street and Above, East Side
- 58. ART EAST CINEMA-First Ave. at 61st St. (644-1111). Panama Decepti
- S9. FIRST & 62ND ST. CINEMA-62nd St. Bet. First and York Aves. (752-460). #1—Splitting Heirs. #2— Strictly Ballroom. #3—The Night We Never Met. #4— Scent of o Woman. #5—The Sandlot. #6—Watch It. Opening 57? Much Ado About Nothing.
- 60. UA GEMINI TWIN-Second Ave. at 64th St. (832-1670). #1-Point of No Return. #2-Sidekicks.
- 61. BEEKMAN-Second Ave. at 66th St. (737-2622). The Pickle
- 62. LOEWS NEW YORK TWIN-Second Ave. bet. 66th-67th Sts. (744-7339). #1-Who's the Man. #2-Indecent Proposal. 63. 68TH STREET PLAYHOUSE-Third Ave. at 68th St.
- (734-0302), The Last Days of Chez Nous. 64. LOEWS TOWER EAST-Third Ave. bet. 71st-72nd
- Sts. (879-1313). This Boy's Life. 65. UA EAST-First Ave. at 85th St. (249-5100). Inde-
- 66. 86TH STREET EAST-86th St. east of Third Ave. (249-1144). #1—Bound by Honor. #2—Benny & Joon. 67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—Who's the Mon. #2—Boiling Point. #3-The Night We Never Met. #4—Indian Summer. #5-Sidekicks. #6-Strictly Ballroom. #7-The Dark Holf.
- 68. 86TH STREET-86th St. west of Lex. Ave. (534-1880). #1-Splitting Heirs. #2-The Sandlot. Opening 5/7: Drogon.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). Indian Summer.

MOVIES

80. CINEPLEX ODEON 62nd AND BROADWAY-62nd St. at Broadway (265-7466). Splitting Heirs. Opening 5/7: Dragon

81. LINCOLN PLAZA CINEMAS-Broadway bet. 62nd-2. LITULER TLAG LIBERRA — BFORDAWAY BEE. ÖZHÖ-GSTG SIS. (757-2280). #1 — The Crying Game. #2— Indochine. #3 — The Story of Qui Ju. #4 — Stolen Chil-dren (Il Ladro di Bambini). #5 — Olivier Olivier. #6— Léolo. Opening 57: Much Ado About Nothing.

83. REGENCY-Broadway bet. 67th-68th Sts. (724-3700). The Pickle

85. LOEWS 84TH STREET SIX-Broadway at 84th St. (877-36)(i)), #1—Bound by Honor, #2—Three of Hearts, #3—This Boy's Life, #4—Indecent Proposal, #5—The Dark Half, #6—Boiling Point.

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—Scent of a Woman. #2—Benny &

89. OLYMPIA CINEMAS—Brondway bet. 106th-107th Sts. (865-8128). #1—The Night We Never Met. #2— Who's the Man

90. HARLEM VICTORIA V-235 West 125th St. (222-8900). #1-Just Another Girl on the IRT. #2-a Half, #3-Malcolm X. #4-Scent of a Woman

91. HOVA—Broadway bet. 147th-148th Sts. (862-5728), #1—Who's the Man. #2—Bound by Honor.

MUSEUMS. SOCIETIES, ETC.

at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. Tickets for screenings are an additional \$2. 5/1-7/4:
"What Made Pistachio Nuts: Early Sound Comedy
and the Vaudeville Tradition." 5/8-9: "Mother's Day Special: Gracie Allen and George Burns." Including Six of a Kind (1934), dir. Leo McCarey; Here Comes Cookie (1935), and selected shorts with Burns and Allen.

ANTHOLOGY FILM ARCHIVES-32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. See seperate listing for "Cinematographe" below. 5/7-9: "Recycled Images: A Retro-spective of Found Footage Films and Videos." Curated by William C. Wees. 5/7: "Films by Bruce Conner

ASIA SOCIETY-725 Park Ave. at 70th St. (517-2742). \$7; members \$5. "The Living Tradition Film Series. 5/8: Vaastu Marabu (1992), dir. Bala Kailasam; Cir--Cycles Kathak Dance (1989), dir. Robert Gottlieb; Sadgati/Deliverance (1981), dir. Satyajit Ray.

THE FILM SOCIETY OF LINCOLN CENTER-The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 5/1-6: "Close-Up: The Erotic Intelligence of Judy Davis." 5/4-6: My Brilliant Career (1980), dir. Gillian Armstrong. "Cocky in Britain: The Early Al-fred Hitchcock." 5/7–8: Avenure Malgache (1943); 5/7-8: Aventure Malgache (1943); fred Hitchcock." 5:7-8: Aventure Malgache (1943); Blackmail (1929). 5:7, 9-11: Bon Voyage (1944); Num-ber 17 (1932). 5:7-8: Murder! (1930); The Skin Game (1931). 5:79-11: Elstree Calling (1930). "Movies for Kids." 5:78, 9: "Animation Jamboree from the Na-tional Film Board of Canada."

FILMS CHARAS-Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers \$4; mem-bers \$2. All programs start at 7:30. 5/4: "Filmmaker's Coop." 5/11: Gloria (1980), dir. Gena Rowlands.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$6; students and members \$4.50, 5/5: Le Lieu du Crime (1986), dir. André

HUMAN RIGHTS WATCH FILM FESTIVAL-Loews Village Theatre VII, Third Ave. & 11th St. (Call 978-8991 for information; 59-LOEWS for times and tickets), \$6.50. 5/7, 9: Sex and the Sandinistas (1991), dir. Lucinda Broadbent. 5/7, 9, 13, 17: Serbian Episs (1992), dir. Pawel Pawlokowski. 5/7, 13, 15: The Journey/El Viaje (1991), dir. Fernando E. Solanas. 5/7, Journey/II Viaje (1971), oir. Fernanco E. Jouannes Jr., 17: A Day in the Death of Sanjeve (1992), dir. Thierry Ravalet, Alain Ferrari, and Bernard-Henri Levy. 57.9, 13: Khush (1991), dir. Praiblia Parmar, 577, 9: Kiev Blue (1992), dir. Heather MacDonald. 577, 15. Tr. Memory of the Water/La Memoria dd Agua (1992), dir. Hector Favor. 578: The Hour of the Funsal (1992), dir. Hector Favor. 578: The Hour of the Funsal (1992), dir. Hector Favor. 578: The Hour of the Funsal (1992), dir. ces/La Hora de los Hornos (1968), dir. Fernando E. Solanas & Octavio Getino. 5/8, 9: From Hollywood to Hanoi (1992), dir. Tiana Thi Thanh Nga. 5/8, 10, 13:

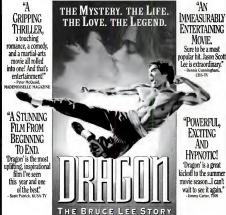
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*MANHATTAN

*62ND & BROADWAY CINEMA

* PARX AND 86TH STREET CINEMAS

*BAY CINEMA THE R. P. LEWIS CO., LANSING

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Women of Algiers (1992), dir. Kamal Dehane. 5/8, 10. 13: The Voice of the Shawls (1992), dir. Marcelo Cespedes and Carmen Guarini. 5/8, 12, 15: Another Africa/Quelque Part Vers Conakry (1992), dir. Francoise Ebrand. 5/8, 10: April 29th/Sa-I-Gu (1993), dir. Dai Sil Kim-Gibson. 5/8, 15: Blue Notes & Exiled Voices (1992), dir. Imruh Bakari. 5/8, 12, 15: Dismissed from Life (1992), dir. Waldemar Krzystek. 5/8, 10, 11: Hands on Verdict (1992), dir. Liz Canner and Julia Meltzer. 5/8, 11: Tangos: The Exile of Gardel (1985), dir. Fernando E. Solanas. 5/8, 10: Mama Said (1992), dir. Michael Costanza. 5/8, 13, 19: Messing Up God's Glory (1993), dir. Avril Johnson and Afua Namily-Viana. 5/8, 15: Mizike Mana (1992), dir. Vollaine de Villers. No Justice, No Peace (1992), dir. Voltaine de Villers. No Justice, No Peace (1992), dir. Portia Cobb. 5/9, 15, 20: Eight Day Theater/Teatr Osmego Duia (1992), dir. Joanna Helander and Bo Persson. 5/9, 12, 20: The Katyn Forest (1991), dir. Marcel Lozinski and Andrzej Wajda. 5/9, 12, 20: Hear My Cry (1991), dir. Maciej Janusz Drygas. 5/9, 10: In the Name of God (1992), dir. Anand Patwardhan. 5/9: Winds of Memory (1992), dir. Felix Zeruta. 5/9, 11: The Undeclared War/La Guerre Sans Nom (1991), dir. Bertrand Tavernier. 5/9. 16, 20: Terrorism & Kebob (1992), dir. Sherif Araf. 5/10, 11: The Tent Show/La Carpa (1992), dir. Carlos Avila, 5/10, 11: Sivabend & Xece (1992), dir. Sahin Gok. 5/10, 12, 15: Le Scooter a Pedales (1992), dir. Jean Lois Tribes. 5/10, 18: Secret History: Drou ing by Bullets (1992), dir. Philip Brooks & Alan Havling. (1992), dir. 5/11, 18: Tent Embassy (1992), dir. Francis Peters. 5/11, 14: The Lump (1992), dir. John R. Weldon. 5/11, 16: First Convoy (1992), dir. Pierre

JOSEPH PAPP PUBLIC THEATER-425 Lafavette St. (598-7171). \$7. Call for showtimes. Through 5/6: Good Evening, Mr. Wallenberg (1990), dir. Kjell Grede. 5/7-20: The Beekeeper (1986), dir. Theo Angelopoulos.

MILLENNIUM FILM WORKSHOP-66 E. 4th St. (673-0090). \$10. Open screening: 16mm, S8mm, slide for-mats all available. "Personal Cinema Program." 5/7, 8: "Tribute to Jack Smith." Normal Love (1963/1993).

MUSEUM OF MODERN ART-11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cin-eMythology: A Retrospective of Greek Film." 5/6: Rembetiko (1983), dir. Costas Ferris. 5/6: Stella (1955), dir. Michael Cacoyannis. 5/7: To Proxenio tis An nas/The Engagement of Annas (1972), dir. Pantelis Voulgaris. 5/7: O Lipotachtis/Desorter (1988), dir. Giorgos Korras and Christos Voupouras. 5/8: I Tembelidos tis Esoris Kiladas/The Idlers of the Fertile Valley (1978), dir. Nikos Panayotopoulos. 5/8: Glikias Si moria/Sweet Bunch (1983), dir. Nikos Nikolaidis. 5/9: Ti Ekanes Ston Polemo/What Did You Do in the War, Thanassis (1971), dir. Dinos Katsouridis. 5/9: Evdokia dir. Alexis Damianos. 5/10: O Drakos/Th Ogre of Athens (1956), dir. Nikos Koundouras. 5/10: Ogre of Athens (1956), dar. Nikos Koundouras, 5/10: Meteora (1923), dir. Michalis Dorizas; I Peripeties Tou Villar/The Adventures of Villar (1926), dir. Joseph Hepp; O Magos tis Athinus/The Magician of Athens (1930), dir. Achilleas Madras; Mara Pentayotisas (1929), dir. Achilleas Madras. S/11: Kinoniki Sapila/ Social Decay (1932), dir. Stelios Tatassopoulos. 5/11: O Methistakas/The Drunkard (1950), dir. Giorgos Tzavellas, "Lumière's Century: The Art of Reality, artres (1923), dir. Jean Grémillon; Zone (1928), 5/7, 9: A Propos de Nice (1929-30), dir. Jean Vigo; Aubervil liers (1945), dir. Eli Lotar, La Jetée (1962), dir. Chris Marker. 5/8, 11: Les Années Déclic 1957-1977 (1983), dir. Raymond Depardon and Roger Iklef. 5/8, 11: Loin du Vietnam/Far From Vietnam (1967), dirs. Jean-Luc Godard, Joris Ivens, and others. 5/9: Chronique Luc Gocard, Jors Ivens, and others. 5/9: Caronique d'un été (1960-61), dir. Jean Rouch. "What's Happen-ing?" 5/6: Afghanistan: The Trouble Within (1992), dir. Rafi Ameer, Afghanistan: The Aftermath of the Invasion (1989), dir. Rafi Ameer.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Intolerance: Film & Censorship." 5/11: The Front (1976), dir. Martin Ritt. 5/11: The Conversation (1974), dir. Francis Ford Coppola.

BRONX

150. ALLERTON-Allerton Ave. nr. Cruger Ave. (519-9367). #1-The Dark Half. #2-The Night We Never Met. #3-Who's the Man

152. BAY PLAZA-2210 Bartow Ave. (320-3020). #1-The Boiling Point. #2—Cop and a Half. #3—The Sandlot. #4—Bound by Honor. #5—The Dark Half. #6—Sidekicks, #7—Who's the Man. #8—Indecent Proposal. #9-Benny & Ioon; Indian Sum

155. INTERBORO-E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 5/6: The Sandlot; The Dark Half. Beg. 5/7: Dave. #2—Indecent Proposal. #3—Benny & Joon. #4—Through 5/6: Street Knight. Beg. 5/7: Dragon.

156. RIVERDALE-Riverdale Ave. at 259 St. (884-9514). #1-Indecent Proposal. #2-This Boy's Life. 157. LOEWS PARADISE-E. 188th St. at Grand Cor

course (367-1288). #1—Indecent Proposal. #2—Who's the Man. #3—Boiling Point; The Dark Half. #4— Bound by Honor.

158. CONCOURSE PLAZA-E. 161th St. nr. Grand Concourse (588-8800). #1—Bound by Honor. #2— Sidekicks, #3—The Dark Half. #4—Who's the Man. #5—Boiling Point. #6—Cop and a Half; Teenage Mu-tant Ninja Turtles III. #7—The Crush; Point of No Re-turn. #8—Indecent Proposal; The Sandlot.

160. WHITESTONE-Bruckner Blvd. at Hutchinson www.milleauwe-struckner Bivd. at Hutchinson River Pkwy. (409-9037). #1—Splitting Heirs. #2— Bound by Honor. #3—Sidekicks. #4—Three of Hearts. #5—Who's the Man. #6—Indian Summer. #7—The Dark Half. #8—Benny & Joon. #9—Bolling Point. -The Crush. #11-Cop and a Half. #12 -Indecent Proposal; The Sandlot. #13-Point of No Return; Teenage Mutant Ninja Turtles III. #14--The Cryine

161. DALE THEATER-189 West 231st St. (884-5301). #1-Bound by Honor. #2-Who's the Man; The Dark Half.

BROOKLYN

AREA CODE 718

200. ALPINE-Fifth Ave. at 69th St. (748-4200). #1-Splitting Heirs. #2—Three of Hearts. #3—Indian Sum-mer. #4—Benny & Joon. #5—Boiling Point; The Sand-lot. #6—The Night We Never Met. #7—This Boy's Life.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Splitting Heirs. #2—The Night We Never Met

204. CANARSIE-Ave. L at E. 93rd St. (251-0700). #1-Bound by Honor. #2-Who's the Man. #3-Sidekiche

206. COBBLE HILL-Court St. at Butler St. (596-9113). #1—This Boy's Life. #2—Indecent Proposal. #3—Benny & Joon. #4—Indian Summer; Three of Hearts. #5-The Sandlot; Strictly Baltroon

208. COMMODORE-Broadway at Rodney St. (384 7259). #1-Bound by Honor; Street Knight. #2-Who's the Mon

210. FORTWAY-Ft. Hamilton Pkwy. at 68th St. (238-4200). #1-Bound by Honor. #2-Who's the Man #3-Indecent Proposal. #4-The Dark Half. #5-Sidebiche

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Who's the Man. #2—Bound by Honor. #3—Sideleicks. #4—The Dark Half: The Boiling Point.

213. KINGS PLAZA-Flatbush Ave. at Ave. U (253-1111). #1—Cop and a Half. #2—Boiling Point. #3— Who's the Man. #4—Bound by Honor.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—This Boy's Life. #2—The Dark Half, The Sandlot. #3—Benny & Joon. #4—Indecent Proposal. #5-Splittino Heirs.

215. LOEWS GEORGETOWN-Ralph Ave. at Ave. K. (763-3000). #1-Indian Summer. #2-Indecent Proposal.

216. LOEWS ORIENTAL-86th St. at 18th Ave. (236-5001). #1-Benny & Joon. #2-Indian Summer. #3-Indecent Proposal

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 516: This Boy's Life. Beg. 5/7: Dave. #2—Splitting Heirs. #3—Sidekides. #4—Through 516: The Dark Half, Beg. 5/7: Dragon.

218. METROPOLITAN-392 Fulton St. (858-8580). #1-Bound by Honor. #2-Who's the Man. #3-Boiling Point. #4-The Dark Half.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—This Boy's Life. #2— Splitting Heirs. #3—Three of Hearts. #4—Indecent Proposal. #5—Strictly Baltroom. #6—Indian Summer. #7—Benny & Joon. #8—The Sandlot; The Crying Game. #9—Through 5/6: Boiling Point; Cop and a Half, Beg. 5/7: Dave

220. PLAZA TWIN-Flatbush Ave. nr. 8th Ave. (636-0170). #1-Who's the Man. #2-This Boy's Life; Just Another Girl on the IRT.

221. OCEANA DISCOUNT CINEMAS-Brighton Beach Ave. at Coney Island Ave. (743-4333). #1-

222. RIDGEW000-Myrtle Ave. at Putnam Ave. (821-5993). #1—Bound by Honor. #2—Street Knight. #3—Sidekicks. #4—Indecent Proposal. #5—Who's the Man

QUEENS AREA CODE 718

300. ASTORIA-UA ASTORIA-(545-9470). #1-Through 5/6: Who's the Man. Beg. 5/7: Dave. #2— Bound by Honor. #3—Through 5/6: Sidekicks. Beg. 5/7: Dragon. #4—Indecent Proposal. #5—Through 5/6: Boiling Point; The Dark Half. Beg. 5/7: Sidekicks. #6—Through 5/6: Benny & Joon. Beg. 5/7: Who's the

301. BAYSIDE-LOEWS BAY TERRACE-(428-4040) #1-This Boy's Life. #2-Indian St

302. BAYSIDE-THE MOVIES AT BAYSIDE-(225-7711). #1—Indecent Proposal. #2—Three of Hearts. #3—The Sandlot; Strictly Ballroom. #4—Splitting Heirs.

303. CORONA—PLAZA—(639-7722). #1—Bound by Hon-or; Street Knight; Boiling Point. 304. DOUGLASTON-MOVIEWORLD-(423-7200). #1-

Indecent Proposal. #2—The Crying Game; Strictly Ball-room. #3—Splitting Heirs. #4—Three of Hearts. #5— The Night We Never Met. #6—Benny & Joon. #7— Through 5/6: The Sandlot; Point of No Return. Beg. 5/7: Dragon.

30S. ELMHURST-LOEWS ELMWOOD-(429-4770). #1 Teenage Mutant Ninja Turtles III; The Dark Half. #2— Who's the Man. #3—Bound by Honor. #4—Indian

306. FLUSHING—MAIN STREET—(268-3636). #1—Un-forgiven. #2—Indian Summer. #3—This Boy's Life. #4—The Crying Game; Strictly Ballroom.

307. FLUSHING-UA QUARTET-(359-6777). #1-Through 5/6: Bound by Honor. Beg. 5/7: Dragon. #2—Sidekicks. #3—Through 5/6: The Dark Half. Beg. 5/7: Bound by Honor. #4—Who's the Man.

308. FLUSHING-UTOPIA-(454-2323). #1-Indian Summer. #2-Indecent Proposal

309. FOREST HILLS-CINEMART-(261-2244). #1-Inter. #2-Bound by Hor

310. FOREST HILLS-CONTINENTAL-(544-1020). #1-The Night We Never Met. #2-Three of Hearts. #3 Through 5/6: The Sandlot; Boiling Point. Beg. 5/7:

311. FOREST HILLS—FOREST HILLS—(261-7866). #1— Benny & Joon. #2—Strictly Ballroom.

312. FOREST HILLS-LOEWS TRYLON-(459-8944). Inde-

cent Proposal.

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MOVIES

313. FOREST HILLS—MIDWAY—(261-8572). #1—Splitting Heirs. #2—Sidekicks. #3—This Boy's Life. #4—Through 5/6: Cop and a Holf; Point of No Return. Beg. 5/7: Dave.

314. FRESH MEADOWS-CINEMA 5-(357-9100). #1-Who's the Mon. #2—Bound by Honor. #3—Sidekicks. #4—The Dork Holf. #5—The Sandlot; The Boiling

315. FRESH MEADOWS—MEADOWS—(454-6800). #1— Scent of o Woman. #2—The Night We Never Met. #3— Strictly Ballroom; The Crying Game. #4—Indecent Proposal. #5—Benny & Joon. #6—Splitting Heirs. #7—

Three of Heorts. 316. JACKSON HEIGHTS-COLONY-(478-6777). #1-

Sidekicks. #2-Street Knigh 317. JACKSON HEIGHTS--JACKSON--(335-0242). #1-Bound by Honor. #2—Indecent Proposal. #3—Who's the

318. OZONE PARK-CROSSBAY-(848-1738). #1-Through 5/6: Who's the Mon. Beg. 5/7: Drogon. #2— Bound by Honor. #3—Through 5/6: Boiling Point. Beg. 5/7: Who's the Mon.

319. OZONE PARK-CROSSBAY II-(641-5330). #1-In-19. OZOHE PARK—CROSSBAY II—(641-5330). #1—Indecent Proposal. #2—Sidekieks. #3—Spitting Heirs. #4—Benty G Joon. #5—Cop and a Holf, Point of No Return. #6—The Dark Holf. #7—Through 5/6: This

Boy's Life: The Sondlot, Box, 5/7: Dave. 321. FLORAL PARK-NORTH SHORE TOWERS-(229-7702). #1-Strictly Ballroom; Damage

322. SUNNYSIDE—CENTER—(784-3050). #1—Unforgiven #2-A Few Good Men. #3-Bound by Honor.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Indion Summer; The Dark Holf. #2-The Sandlot; Aloddin. 401. NEW DORP—HYLAN—(351-6601). #1—Three of Heorts. #2—Indecent Proposal.

Freons: #2—inaccent tropotal.

4046. TRAVIS—THE MOVIES AT STATEN ISLAMD—08395680; #1—Inaccent Proposal. #2—Boiling Point: The
Sandlet. #3—Boiling Hoirs. #6—Sidebicks: #7—Inacion Sum#8—Splitting Heirs. #6—Sidebicks: #7—Inacion Summers. #8—Who the Moh. #9—Through 556. Cop and
a Hoff; The Crying Come. Beg. 577. Dove. #10—
Through 556. This Boy's Life. Beg. 577. Dove.

LONGISLAND

AREA CODE 516

Who's the Mon. #2-Bound by Honor

Nassau County 500. BALDWIN-GRAND AVENUE-(223-2323). #1-

501. BELLMORE-MOVIES-(783-7200). Indecent

BETHPAGE—MID-ISLAND—(796-7500). Through 5/6: The Sandlot. Beg. 5/7: Dove.

503. EAST MEADOW-MEADOWBROOK-(731-2423). 33. EAST MEADOW—MEADOWN (31-242) #1—Splitting Heirs. #2—Through 5/6: Sidekiels. Beg. 5/7: Dove. #3—The Night We Never Met. #4— This Boy's Life. #5—Through 5/6: Point of No Return; The Sandtot. Beg. 5/7: Sidekiels. #6—Through 5/6: Boiling Point; Cop ond a Holf. Beg. 5/7: Drage

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1— Indian Summer. #2—The Sandlot; Unforgiven. #3— Sidekicks. #4—Splitting Heirs.

505. GARDEN CITY-ROOSEVELT FIELD-(741-4007). #1—This Boy's Life. #2—Benny & Joon. #3—Side-kicks. #4—Bound by Honor. #5—Indecent Proposol. #6—Who's the Mon. #7—The Sondlot; Boiling Point. #8—Indion Summer.

506. GLEN COVE—GLEN COVE—(671-6668). #1—The Night We Never Met. #2—The Sandlot. #3—The Dork Holf. #4—Scent of o Womon. #5—Indecent Proposal.

507. GREAT NECK-SQUIRE—(466-2020). #1-Splitting Heirs. #2-Through 5/6: Boiling Point. Beg. 5/7: Dave. #3-This Boy's Life.

509. HICKSVILLE-HICKSVILLE-(931-6085). #1-Splitting Heirs. #2-Indion Summ

510. LAWRENCE-LAWRENCE-(371-0203). #1-Who's the Mon. #2-The Dark Holf. #3-Bound by Honor.

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511. LEVITTOWN-LEVITTOWN-(731-0516). #1--Pro-

512. LEVITTOWN-LOEWS NASSAU-(731-5400). #1-Indecent Prapasal. #2-The Dark Half. #3-Three af Hearts, #4-Bound by Hanor, #5-Benny & Io. #6-Indian Summer. #7-Wha's the Man. #8-Aladdin; Strictly Bollroom. #9—The Crying Game; Teenage Mutant Ninja Turtles III. #10—Scent of a Woman.

S13. LONG BEACH—PARK AVENUE—(432-0576). #1— The Adventures of Huck Firm; The Sandlot. #2—The Dark Half: Strictly Ballroom.

514. LYNBROOK-LYNBROOK-(593-1033). #1-Side-** IT IN SOUR ** (1950-103) **

515. MALVERNE-TWIN-(599-6966). #1-Paint of Na Return; A Few Good Men; Aladdin. #2-Falling Dawn;

Groundhag Day. 516. MANNASSET-MANNASSET-(627-7887) #1-Indecent Proposal. #2-The Night We Never Met. #3

The Crying Game; The Sandlat. \$17. MASSAPEQUA-THE MOVIES AT SUNRISE MALL-(795-2244), #1—Sidekicks, #2—Splitting Heirs. #3— Benny & Joon. #4—Through 5/6: Three af Hearts. Beg. 5/7: Dave. #5—Through 5/6: Indian Summer. Beg. 5/7: Dragon. #6—Indecent Proposal. #7-Boy's Life. #8—Through 5/6: The Dark Half; Teenage utant Ninja Turtles III. Bcg. 5/7: Indian Sumr -Through 5/6: Cop and a Half; The Sandlat. Beg. 5/7: Three of Hearts.

520. NEW HYDE PARK-HERRICKS-(747-0555). #1-This Boy's Life. #2-The Sandlat; Three of Hearts.

521. OCEANSIDE-OCEANSIDE-(536-7565). #1-Pas n Fish; Unforgiven. #2-The Adventures of Huck Finn; Born Yesterday; Cap and a Half.

522. PORT WASHINGTON—MOVIES—(944-6200). #1— Unjorgiven. #2—The Dark Half. #3—Who's the Man. #4—Groundhag Day. #5—Bound by Honar. #6—In-

523. SOUNDVIEW CINEMAS—(944-3900). #1—Benny & Joon. #2—Strictly Bollroom. #3—Three of Hearts. #4—Splitting Heirs. #5—This Boy's Life. #6—Indian

S24. ROCKVILLE CENTRE-FANTASY-(764-8000). #1-Indecent Proposal. #2—Splitting Heirs. #3—Indian Summer, #4—Benny & Joan. #5—The Night We Never

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—Scent of a Waman. #2—This Boy's Life. 526. ROSLYN-ROSLYN-(621-8488). #1-Indian Sum-

mer. #2-Benny & Joon. \$27. SYOSSET-SYOSSET TRIPLEX-(921-5810). #1-

Through 5/6: The Sandlat. Beg. 5/7: Dave. #2-This Boy's Life. #3-Strictly Bollraam

S28. SYOSSET-UA CINEMA 1SD-(364-0700). Indecent \$29. NEMPSTEAD-VILLAGE CINEMA SEVEN-(481-

5200), #1-Wha's the Man. #2-Sidekicks. #3-The Dark Half. #4—Boiling Point. #5—Indecent Prapasal. #6—Cop and a Half. #7—Just Anather Girl an the IRT. 530. VALLEY STREAM-SUNRISE-(825-5700). #1-

Bound by Honor. #2-The Night We Never Met. #3-Sidekicks. #4-Street Knight. #5-Indian St #6-Wha's the Man. #7-The Dark Half. #8-Boiling Point. #9—The Crush. #10—Cap and a Half. #11— Teenage Mutant Ninja Turtles III; Paint af Na Return. #12-Indecent Proposal. #13-Aladdin.

532, WESTBURY-DRIVE-IN-(334-3400). #1-Through 5/6: Who's the Man. Beg. 5/7: Dragan. #2— Through 5/6: Indecent Proposal. Beg. 5/7: Dave. #3— Bound by Hanar.

533. VALLEY STREAM-GREEN ACRES-(561-2100). #1—Strictly Ballroom. #2—Benny & Joon. #3—Split-ting Heirs. #4—The Crying Game. #5—Three af Hearts. #6-Unforgiven.

534. WESTBURY-WESTBURY-(333-1911). #1-Ened April. #2-Hawards End. #3-Indochine. Bcg. 5/7: Olivier, Olivier.

Suffolk County

600. BABYLON-BABYLON-(669-3399). #1-Strictly Bollroom. #2-The Night We Never Met. #3-Sidebichs.

601. BABYLON—SOUTH BAY—(587-7676). #1—Indecent Propasal. #2—Baund by Honar. #3—Three af Hearts; Indian Summer. #4—The Dark Half; Splitting Heirs.

603. BAY SHORE-LOEWS SOUTH SHORE MALL-(666-4000). #1-Boiling Paint. #2-Benny & Jaan.

400.0), #1—Doung Puin. #2—Denny of specific of 666. BROOKMAYEN—MUITIPLEX (289-8900). #1—Bound by Honor. #2—Sidekicks, #3—Thre of Hearts. #4—Splitting Heirs. #5—The Night We Never Met. #6—The Dark Half. #7—This Bay's Life. #8—Who's the Man. #9—Indian Summer. #10—Benny & Joon. #11—Cop and a Half. #12—The Sandlat. #13—Indecent Propasal. #14-Boiling Paint; Scent of a Woman. #15—Unforgiven; The Crying Game

608. COMMACK-MULTIPLEX-(462-6953). #1-Baund 18. COMMACK—MULTPLEX—(462-6953). #1—Baund by Hansa: #3—Südkick: #4—Spilting Heirs: #5—The Night We Never Met. #6—Indian Summer: #7—The Dwight We Never Met. #6—Life: #9—Wha's the Man. #10—Benny & Joon; Unjoven; Teenage Mutant Ninja: Tartles III.#1—Bailing Point; Cap and a Half: #12—Indecent Proposal; The Form, Cap und a Fair, will—Indecem Proposal, The Sandlot, #13—Paint of Na Return; The Crying Game; The Adventures of Huck Finn.

610. CORAM-THE MOVIES AT CORAM-(736-6200). #1—Indecent Prapasal. #2—Splitting Heirs. #3—Ben-ny & Joon. #4—Bound by Honar. #5—Indian Summer. #6—Through 5/6: This Boy's Life. Beg. 5/7: Dave. #7—Through 5/6: Bailing Paint; The Sandlot. Beg. 5/7: Dragon. #8—The Dark Half. #9—Sidekicks. #10-Wha's the Man.

611. CORAM-PINE-(698-6442). #1-Indecent Propasal. #2-Scent of a Waman. #3-Indian Summer. #4-

612. EAST NAMPTON-CINEMAS-(324-0448). #1-Three of Hearts. #2—Indecent Proposal. #3—Benny & Ioon. #4—Indian Summer. #5—Through 5/6: This Boy's Life. Beg. 5/7: Dragon.

613, ELWOOD-ELWOOD-(499-7800). #1-Bound by Honor, #2-Indian Summer.

61S. VILLAGE CINEMA GREENPORT-GREENPORT-(477-8600). #1—Benny & Joon. #2—The Dark Half. #3—Indecent Propasal. #4—The Night We Never Met; 616. NUNTINGTON-SNORE-(421-5200). #1-Strictly

Bollroom. #2-Splitting Heirs. #3-Benny & Joon. #4-The Sandlat

617. NUNTINGTON STATION-WHITMAN-(423-1300). Indecent Propasal

618. ISLIP-ISLIP-(581-5200). #1-The Dark Half. #2-Indecent Proposal. #3-The Sandlat. 619. LAKE GROVE-MALL SMITH HAVEN-(724-9550).

#1—Benny & Joon. #2—Three of Hearts. #3—This Boy's Life; The Sandlat. #4—The Night We Never Met. 620. LINDENNURST-LINDENNURST-(957-5400).

Through 5/6: A Few Good Men. Beg. 5/7: Falling

621. MATTITUCK—MATTITUCK—(298-4405). #1—Side-kicks. #2—Benny & Joon. #3—Strictly Ballroom. #4— The Night We Never Met. #5—The Sandlat. #6—Born Yesterday. #7-The Dark Half. #8-The Adventures af 623. HORTHPORT-NORTHPORT-(261-8600). Through

5/6: A Few Good Men. Beg. 5/7: Scent of a Woman. 62S. PATCHOGUE-THE MOVIES AT PATCHOGUE-(363-2100). #1-Strictly Bollroom; Cop and a Half. #2-Through 5/6: The Sandlat; Scent afa Waman. Beg. 5/7:
Dragan. #3—Through 5/6: Indian Summer. Beg. 5/7:
Dave. #4—Sidekicks. #5—Three af Hearts. #6—The

Night We Never Met. #7—Bound by Hanar. #8—Ben-ny & Jaan. #9—Splitting Heirs. #10—Wha's the Man. -This Bay's Life. #12-Teenage Mutant Ninja Turtles III: The Dark Half, #13-Indecent Propasal. 627. PORT JEFFERSON-TWIN-(928-6555). #1-This

Boy's Life. #2-Strictly Ballroom; Howards End.

630. SAG HARBOR-SAG HARBOR-(725-0010). Passion

632. SAYVILLE-SAYVILLE CINEMAS-(589-0040), #1-Strictly Bollroom. #2—The Sandlat. #3—The Night We Never Met: The Dark Half.

633. SMITHTOWN-SMITHTOWN-(265-1551). Through 5/6: A Few Good Men. Beg. 5/7: Scent af a Woman 634. SOUTHAMPTON-SOUTHAMPTON-(283-1300).

#1—Splitting Heirs. #2—Bound by Honor. #3— Through 5/6: The Dark Half; The Sandlat. Beg. 5/7: Benny & Joon. #4--The Night We Never Met. #5 Through 5/6: Wha's the Man. Beg. 5/7: Stridly

63S. STONY BROOK—LOEWS—(751-2300). #1—Indian Summer. #2—Sidekicks. #3—Indecent Propasal.

636, WEST ISLIP-TWIN-(669-2626), #1-Indian Summer. #2-Bound by Honar. 638. WESTHAMPTON-HAMPTON ARTS-(288-2600).

#1-Indian Summer. #2-Indecent Propasal 639. WESTHAMPTON-WESTHAMPTON-(288-1500). Through 5/6: Strictly Bollroom. Beg. 5/7: Indochine.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1-Splitting Heirs. #2-This Boy's Life.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1-1dian Summer. #2-This Boy's Life. #3-Three af Hearte

703. GREENBURGH-CINEMA 100-(946-4680). #1-Splitting Heirs. #2-Strictly Ballroo

704. HARTSDALE-CINEMA 1 & 2-(761-6635). #1-Indecent Propasal. #2-The Adventures of Huck Finn; Boiling Paint

70S. NARTSDALE-CINEMA 3 & 4-(428-2204). #1-In-

dian Summer. #2-This Boy's Life 706. NAWTHORNE-ALL WESTCHESTER SAW MILL-(747-2333). #1—Three of Hearts. #2—Splitting Heirs. #3—The Night We Never Met. #4—Sidekicks. #5—

This Boy's Life. #6—Indian Summer. #7—The Dark Half, #8—Benny & Jaon, #9—Wha's the Man, #10— -Benny & Jaon. #9-Wha's the Man. #10-Indecent Proposal; The Sandlot. 707. LARCHMONT-PLAYNOUSE-(834-3001). Indecent Pronosa

708, MAMARONECK--PLAYNOUSE--(698-2200). #1-This Boy's Life. #2—Through 5/6: The Boiling Point. Beg. 5/7: Dave. #3—The Sandlat. #4—Benny & Joon. 709. MOUNT KISCO-MOUNT KISCO-(666-6900). #1-Sidekicks. #2-Indian Summer. #3-Three of Hearts.

#4-Indecent Prapasal. #5-Unfargiven; Strictly Bollroon

714. PEEKSKILL—BEACH—(737-6262). #1—Benny & Joon. #2—The Dark Half. #3—Unforgiven. #4— Bound by Hanar. 715. PEEKSKILL-WESTCHESTER MALL-(528-8822).

#1—Indian Summer. #2—The Night We Never Met. #3—Indecent Propasal. #4—Three af Hearts. 716. PELHAM-PICTURE NOUSE-(738-3160). Strictly

718. RYE-RYE RIDGE-(939-8177). #1-Splitting Heirs. #2-Indian St

719. SCARSDALE-FINE ARTS-(723-6699). Indochine. 722. YONKERS-CENTRAL PLAZA-(793-3232). #1

Wha's the Man. #2-Benny & Joon. #3-The Sandlat. #4-Bound by Honar. 723. YONKERS—MOVIELAND—(793-0002). #1—Indecent Proposal. #2—Through 5/6: Cop and a Half; Boiling Paint. Beg. 5/7: Dragan. #3—The Dark Half. #4—

Sidekicles. #5—Splitting Heirs. #6—Through 5/6: Paint of No Return; Unforgiven. Bcg. 5/7: Dave. 724, YORKTOWN HEIGHTS-THE MOVIES AT JEFFERSON

VALLEY—(245-0220). #1—Sidekicks. #2—Splitting Heirs. #3—Bound by Honor. #4—This Boy's Life.

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Rockland County

753. NANUET-MOVIES-(623-0211). #1-Indian Si mer. #2—The Night We Never Met. #3—Sidekicks. #4—Splitting Heirs. #5—The Dark Half.

755. NEW CITY-CINEMA 6-(634-5100). #1-Three of Hearts. #2—Indecent Proposal. #3—Indian Summer. #4—The Dark Half. #5—The Adventures of Huck Finn; Strictly Bollroom. #6-Scent of a Woman; Splitting

756. NEW CITY-UA CINEMA 304-(634-8200). #1-Through 5/6: Boiling Point; The Sandlot. Beg. 5/7:

Dave. #2-This Boy's Life. 757. NYACK-CINEMA EAST-(358-6631). Benny & Joon. 759. PEARL RIVER-CENTRAL-(735-2530). #1-Side-

kicks. #2-The Night We Never Met. 760. PEARL RIVER-PEARL RIVER-(735-6500). The

761. SPRING VALLEY-MARKET PLACE MALL-(426-1600). #1—Indecent Proposal. #2—Benny & Joon. #3—Bound by Honor. #4—This Boy's Life. #5— Who's the Man. #6—Unforgiven. #7—Boiling Point. #8—Strictly Ballroom. #9—The Sandlot. #10— #8-Strictly Ballroom. Through 5/6: Cop and a Half; Point of No Return. Beg. 5/7: Dragon. #11—The Night We Never Met.

762. SPRING VALLEY-CINEMA 59-(425-1428). #1-Scent of a Woman. #2-Indian Summer.

764. LAFAYETTE-(357-6030). Benny & Joon

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD--(775-0070). #1-The Dark Half.

#2-Splitting Heirs 801. DANBURY-CROWN CINE-(743-2200). #1-Three of Hearts. #2-The Sandlot; Benny & Joon. #3-This

Boy's Life. 802. DANBURY-CROWN CINEMA-(748-2923). #1-Indian Summer. #2-Indecent Proposal.

803. DANBURY-CROWN PALACE-(748-7496). #1-Who's the Man. #2-Bound by Honor. #3-Sidel

805. FAIRFIELD—COMMUNITY—(255-6555), #1—Best of the Best 2: Homeward Bound, #2—Fire in the Sky.

807. GREENWICH-CINEMA-(869-6030). #1-Cop and a Half; Scent of a Woman. #2-Splitting Heirs.

808. GREENWICH-CROWN PLAZA-(869-4030). #1-This Boy's Life. #2-Aladdin; Indian Summer. #3-

809. NEW CANAAN-PLAYNOUSE-(966-0600). #1--Indecent Proposal. #2-Indian Summer. 810. NORWALK-CINEMA-(838-4504), #1-Who's the

Man. #2-Bound by Hon 813. SOUTH NORWALK-SONO-(866-9202).4/4-6: Vo-

lere Volare (1993). 4/7-17: Olivier Olivier (1992). 815. STAMFORD-CROWN AVON-(324-9205). #1-Sidekicks. #2-Who's the Man.

818. STAMFORD-CROWN CINEMA-(324-3100). #1d by Honor. #2-Indecent Proposal. #3-The Dark Half; The Adventures of Huck Finn

817. STAMFORD-CROWN RIDGEWAY-(323-5000). #1-Three of Hearts; The Sandlot. #2-The Crying

819. TRUMBULL-CROWN CINEMA-(374-0462). #1-This Boy's Life. #2—Indecent Proposal. #3—Sidekicks; The Sandlot.

820. WESTPORT-FINE ARTS-(227-3324). #1-Indian er. #2-Three of Hearts. #3-Indecent Proposal.

#4-This Boy's Life. 821. WESTPORT-POST-(227-0500). Benny & loon NEW IERSEY

AREA CODE 201

Hudson County

900. ARLINGTON-LINCOLN CINEMA FIVE-(997-6873). #1—Indecent Proposal. #2—Benny & Joon. #3—The Nioht We Never Met. #4—The Dark Half: The Sand-

lot. #5-Sidekicks. 901. JERSEY CITY-HUDSON CINEMA 4-(434-1414).

#1—Street Knight; Bound by Honor. #2—Who's the Man. #3—The Dark Half. #4—Indecent Proposal. 902. JERSEY CITY-NEWPORT CENTER-(626-3200).

#1—Sidekicks. #2—Who's the Man; Teenage Mutant Ninja Turtles III. #3—Boiling Point. #4—The Saudlot. #5—Point of No Return. #6—Who's the Man. #7—Indecent Proposal. #8—Splitting Heirs. #9—The Dark Half. #10—Benny & Joon. #11—Bound by Honor.

903. JERSEY CITY-NUDSON MALL CINEMAS-(434-1414). #1-Indecent Proposal. #2-Bound by Honor. #3-Street Knight; Who's the Man. #4-Cop and a Half

904. SECAUCUS-LOEWS MEADOW PLAZA 8-(902-9200). #1-Benny & Joon. #2-Indian Summer. #3 The Sandlot; The Crying Game. #4—This Boy's Life. #5—Street Knight. #6—Sidekicks. #7—Splitting Heirs. #8-Three of Hearts.

905. SECAUCUS-LOEWS MEADOW SIX-(866-6161). #1—Boiling Point. #2—Point of No Return; The Crush. #3—Indecent Proposal. #4—The Dark Half. #5— Bound by Honor. #6—Who's the Man.

906. GUTTENBERG-GALAXY TRIPLEX-(854-6540). #1-Strictly Ballroom. #2-Jack the Bear. #3-Born

907. WEST NEW YORK-MAYFAIR-(865-2010). Boiling Point; Cop and a Half; Point of No Return; The Crush; Teenage Mutant Ninja Turtles III.

908. UNION CITY-SUMMIT THEATER-(865-2886). #1—Point of No Return; Cop and a Half: #2—Boiling Point; The Crush; Teenage Mutant Ninja Turtles III.

Essex County

910. BLOOMFIELD-CENTER-(748-7900). The Crying Game; Unforgiven

911. BLOOMFIELD-ROYAL-(748-3555). #1-Who's the Man. #2-Bound by Hon

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—The Dark Half. #2—Indecent Proposal. #3—Three of Hearts. #4—Unforgiven; The Sandlot. #5—The Ad-ventures of Huck Finn; Sidekicks. 915. LIVING5TON-COLONY-(992-1646). #1-Indecent

Proposal. #2-Three of Hearts. #3-This Boy's Life. 916. MILLBURN-MILLBURN-(376-0800). #1-Splitting Heirs. #2—Strictly Ballroom

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Indian Summer. #2-Splitting Heirs. #3-The Night We Never Met.

918. MONTCLAIR—WELLMONT—(783-9500). #1—The Dark Half. #2—Street Knight; Cop and a Half. #3— Boiling Point; The Sandlot.

919. NEWARK-ALL-JERSEY MULTIPLEX-(817-8100). #1—Sidekicks. #2—Splitting Heirs. #3—Bound by Honor. #4—Three of Hearts. #5—The Dark Half. #6—The Crush. #7—Who's the Man. #8—Indian Summer. #9—Boiling Point. #10—Cop and a Half; Point of No Return. #11—Teenage Mutant Ninja Turtles III; Indecent Proposal.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Strictly Ballroom. #2—Benny & Joon. #3—This

922, WEST ORANGE-ESSEX GREEN-(731-7755). #1-Sidekicks; The Boiling Point. #2-The Sandlot. #3-Who's the Man.

822. WILTON-CINEMA-(762-5678). Splitting Heirs.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS-BERKELEY-(464-8888). In-

931. CRANFORD—CRANFORD—(276-9120). #1—Split-ting Heirs. #2—Benny & Joon.

933. LINDEN-LINDEN FIVE-(925-9787). Dark Half: #2—Who's the Man. #3—The Sandlot. #4—Indecent Proposal. #5—Bound by Honor; Sidekicks.

934. ROSELLE PARK-NEW PARK-(241-2525). #1-Indecent Proposal. #2-The Dark Half. #3-Benny & Ioon. #4-Sidekicks. #5-Bound by Honor; Three of

935. UNION-LOST PICTURE SHOW-(964-4497). Ethan

Hearts

936. UNION—UNION—(686-4373). #1—The Night We Never Met. #2—Indecent Proposal.

937. WESTFIELD-RIALTO-(232-1288). #1-The Night We Never Met. #2-This Boy's Life. #3-Benny &

938. WESTFIELD—TWIN—(654-4720). #1—Indian Sum-mer. #2—Bound by Honor.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—Splitting Heirs. #2—Sidekicks. #3—Strictly Ballroom. #4— Indian Summer. #5—Cop and a Half; The Dark Half. Beg. 5/7: Dragon.

951. CLOSTER-CLOSTER-(768-8800). Indecent

952. EDGEWATER-LOEWS SNOWBOAT-(941-3660). #1—Indecent Proposal. #2—The Night We Never Met. #3—Indochine. #4—Benny & Ioon.

#3-mootane: #-Denny C-Joon.

952. EMERSON—QUAD—(261-1000). #1—Three of Hearts. #2—The Dark Half. #3—Indecent Proposal; The Adventures of Huck Fon. #4—The Night We Never Met; Teenage Mutant Ninja Turtles III.

959. PARAMUS—CINEMA 35—(845-5070). Sommersby.

961. PARAMUS—ROUTE 4—(487-7909). #1—Indecent Proposal. #2—This Boy's Life; The Adventures of Huck Finn. #3—The Crying Game; The Boiling Point. #4— Benny & Joon. #5—Indian Summer. #6—Splitting Heirs. #7—Three of Hearts. #8—Sidekicks. #9—Strictly Ballroom; The Sandlot. #10-The Night We Never

962. PARAMUS-ROUTE 17-(843-3830). #1-Who's the Man. #2-Bound by Honor. #3-The Dark Half. 964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1-Indecent Proposal, #2-Who's the Man

965. RIDGEFIELD-PARK 12-(440-6661). Dark Half, Cop and a Half. #2—Who's the Man. #3— This Boy's Life. #4—Three of Hearts. #5—Benny & Joon. #6—Indecent Proposal. #7—Indian Summer. #8—The Sandlot; Scent of a Woman. #9—Splitting Heirs. #10—Bound by Honor. #11—Sidekicks; The Night We Never Met.

966. RIDGEFIELD PARK-RIALTO-(641-0617). #1-The Adventures of Huck Finn; Peter's Friends

967. RIDGEWOOD-WARNER-(444-1234). #1-Indecent Proposal. #2—Benny & Joon. #3—The Sandlot. #4— The Night We Never Met.

969. TEANECK—MOVIE CITY—(836-3334). #1—The Bodyguard. #2—A Few Good Men. #3—Sommersby. 970. TENAFLY—CINEMA 4—(871-8889). #1—The Night We Never Met. #2—This Boy's Life. #3—Benny & Joon. #4—Unforgiven; The Sandlot. Beg. 5/7: Dave.

971. WASHINGTON TOWNSHIP-CINEMA-(666-8020). #1-Indian Summer. #2-Splitting Heirs. #3-Scent of a Woman; Aladdin.

972. WESTWOOD-PASCACK-(664-3200). #1-This

Boy's Life. #2—The Sandlot. #3—Through 5/6: Un-forgiven. Beg. 5/7: Dave. #4—Strictly Bollroom.

For movie showtimes



COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing. The date in parentheses at the end of the capsule reviews refers to the issue of New York in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

| G: | General Audiences. All ages admitted. |
|-----|--|
| PG: | Parental Guidance Suggested. Some material may be inappropriate for children |

PG-13: Parents Strongly Cautioned. Some material may be inappropriate for children under 13.

Restricted. Under 17 requires accompanying parent or adult

NC-17: No children under 17 admitted. NR: No rating given by MPAA.

NEW FILMS

* New films recommended by New York's critic.

THE ADVENTURES OF NUCK FINN-(1 hr. 46 min.: 1993) An adaptation of Mark Twain's picaresque tale about two runaways, Huck and Jim, and their illuminating journey down the great Mississippi River. With Elijah Wood and Courtney B. Vance. PG. 36, 513, 521, 608, 621, 704, 755, 816, 912, 953, 961, 966

*ALADDIN-(1 hr. 30 min.; 1992) The real subject of this Disney animated musical feature is not the boy who rubbed a magic lamp and got three wishes but who rubbed a lingle tamp and got three wishes but the wish-granting pleasures of show business itself—a celebration of the magic-carpet ride of modern enter-tainment. Aladdin, a butch little street thief, gets hold of the lamp and rubs it by accident, and out pops an expansive blue genie speaking in the voice of Robin Williams, who saves the movie from possible embarassment. Williams, of course, is a genie.(11/30/92) G. 36, 400, 512, 515, 530, 808, 971

*BENNY & 100N—(1 hr. 38 min.; 1993) In Spokane, Washington, a thirtyish, sobersided fellow, Benny (Aidan Quinn), works as an automobile mechanic but (Aidan Quinn), works as an automobile mecnance out devotes his life to his sister, Joon (Mary Stuart Masterson), who is mildly but definitely insane. Joon paints quietly in her room, and occasionally goes to pieces. In the beginning, one's heart sinks because the equation of creative ability and madness is one of those late-sixties, soaked-in-acid cliches that should have been laid out to dry long ago. One's heart sinks further as Sam (Johnny Depp) shows up, a nearly mute young man who wears a black jacket like Chap-lin and falls in and out of scrapes like Buster Keaton. loon and this male sprite are, of course, fellow innocents, and they fall in love, causing great pain to Ben-ny. None of this would be bearable if Sam had been played by anyone but Johnny Depp, who has developed a peculiar talent for silent, lost, beautiful but asexual young men of infinite gentleness. The direc-tor, Jeremiah Chechik (another TV-ads-and-musicvideo person), uses Depp for the sculpted, nearly Asiatic delicacy of his face, the passivity, the other-worldliness. And Depp, playing tricks with his hat or mashing potatoes with a blow of a tennis racket, is a mashing potatoes with a blow of a tennis racket, is a graceful, melancholy boobb. Despite much whimsy, the movie has a genuinely lyrical and offbeat style. (4/26/93) PG. 6, 19, 26, 41, 53, 66, 87, 152, 155, 160, 200, 206, 214, 216, 219, 300, 304, 311, 315, 319, 406, 505, 512, 517, 523, 524, 526, 533, 603, 606, 608, 610,

612, 615, 616, 619, 621, 625, 634, 706, 708, 714, 722, 724, 757, 761, 764, 801, 808, 821, 900, 902, 904, 920, 931, 934, 937, 952, 961, 965, 967, 970

BODIES. REST & MOTION-(1 hr. 33 min.; 1993) A pivotal weekend causes four uncertain characters in their twenties to recvaluate the choices they have-and haven't-made. With Bridget Fonda and Tim Roth as a couple in transit; Phoebe Cates as their deceptively stable neighbor; and Eric Stoltz as the mysterious housepainter. R. 11, 46

BOILING POINT-(1 hr. 33 min.; 1993) Wesley Snipes is a

BORN YESTERDAY-(1 hr. 35 min.: 1993) When his girlfriend, a breathy Las Vegas showgirl, turns into a liability on Washington's social circuit, a Chicago millionaire hires a suave journalist to tutor her. With Melanie Griffith, John Goodman, and Don Johnson. Directed by Luis Mandoki. PG. 36, 521, 621, 906

BOUND BY HONOR-(3 hrs.; 1993) In a portrait of the Latino culture, the lives of three cousins-Cruz, Paco, and Miklo-unfold in diverse and unexpected ways. and Miklo—unfold in diverse and unexpected ways. With Jesse Borrego, Benjamin Beat; and Damian Chapa. Directed by Talyof Hackford. R. 11, 20, 26, 34, 44, 66, 88, 79, 182, 187, 188, 161, 392, 498, 210, 211, 213, 218, 222, 300, 303, 305, 307, 307, 309, 314, 317, 318, 322, 200, 505, 510, 512, 522, 530, 532, 601, 606, 608, 610, 613, 625, 634, 636, 714, 722, 724, 738, 802, 366

CLAIRE OF THE MOON—(1 hr. 50 min.; 1993) Director and screenwriter Nicole Conn follows the journey of Claire Jabrouski, a writer, as she discovers and un-veils her homosexual identity with the help of an outenoken doctor NR 11

COP AND A HALF-(1 hr. 27 min.; 1993) A battle-weary W AND A NALT—(1 Int. 27 min.; 1995) A Dattle-weary detective (Burt Reynolds) has a new partner, a hyperactive 8-year-old with a big mouth. Directed by Henry Winkler. PG. 31, 90, 152, 158, 160, 213, 219, 313, 319, 406, 503, 517, 521, 529, 530, 606, 608, 625, 723, 761, 807, 903, 907, 908, 918, 919, 950, 965

THE CRUSH-(1 hr. 30 min.; 1993) In a thriller about obsessive love, Jennifer Rubin plays a teenage girl whose crush on an older man (Cary Elwes) spins out of con-trol. R. 33, 158, 160, 530, 905, 907, 908, 919

*THE CRYING GAME-(1 hr. 52 min.; 1992) Neil Jordan's new movie turns into a wonderful ride once it gets going. Jordan's subject parallels that of his earlier Mona Lisa: the pull of sexual obsession, the frightening, ambiguous lure of perverse desires. Jordan wants to lead us through obsession to love and the responsi-bilities of love. His great theme is loyalty. Outside bilities of love. His great theme is loyalty. Outside Belfast, a group of IRA terrorists, using a good-look-ing blonde (Miranda Richardson) as a lure, kidnap a black British soldier, Jody (Forest Whitaker), and hold him hostage. But as the days pass, Fergus (Stephen Rea), the IRA volunteer assigned to look after Jody, develops a rapport with him. Stephen Rea, a leading Irish theater actor, has the kind of complex face—a mix of hard and soft features—that grows more interesting the longer you look at it, and Forest Whitaker, even when tied up and hooded, uses his big, soft body expressively. The IRA hostage scheme ends in disaster, and Jody is killed. Fergus, who es-capes the debacle, runs to London and blends into the crowd, taking a job as a workman. He goes to look up the girlfriend of his fallen friend. Dil (Jaye Davidson) is a tall, skinny stunner, demanding and change-

able as a leopard-playful, peremptory, and then utand as a reoparo—piayrus, peremptory, and then ut-terly needy. But Jordan has an amazing surprise, and what had seemed a conventionally turbulent romantic what had seemed a conventionally turbulent romantic situation suddenly becomes a comically and ironically turbulent romantic situation. (127/92) NR. 3, 19, 33, 44, 81, 160, 219, 304, 306, 315, 406, 512, 514, 516, 533, 606, 608, 724, 760, 817, 904, 910, 961

THE BARK HALF-(2 hrs. 1 min.; 1993) In Stephen King's latest thriller, life and fiction become dangerously intertwined for a writer whose alter ego takes over. Directed by George A. Romero. With Timothy Hutton rector of y-cooper A. Romero. With 1 imothy Hutton, Amy Madigan, Julie Harris, and Michael Rooker. R. 13, 19, 31, 52, 67, 85, 190, 152, 155, 157, 158, 160, 161, 210, 211, 241, 247, 241, 80, 905, 307, 314, 319, 400, 906, 510, 512, 513, 514, 517, 522, 529, 530, 601, 608, 601, 615, 618, 621, 625, 622, 624, 624, 607, 77, 723, 753, 755, 800, 816, 900, 901, 902, 905, 912, 918, 919, 933, 934, 950, 953, 962, 965

DAVE-(1 hr. 50 min.; 1993) Kevin Kline stars as Dave. WW—(1 hr. 30 min.; 1993) Kevin Kline stars as Dave, an ordinary citizen asked to spoes as the president of the United States for just one public appearance. But after the real persident has a stroke, the characte turns into a permanent position. PG-13. 8, 155, 217, 219, 300, 313, 319, 406, 502, 503, 507, 517, 527, 532, 610, 625, 708, 723, 724, 756, 790, 972

DRAGON: THE BRUCE LEE STORY-(1 hr. 59 min.; 1993) Director Rob Cohen tells the life story of the legendary martial-arts star from the perspective of Lee's widow, Linda. With Jason Scott Lee and Lauren Holly. PG-13. 13, 19, 22, 31, 52, 68, 80, 155, 217, 300, 304, 307, 310, 318, 406, 503, 517, 532, 610, 612, 625, 723,

ENCHANTED APRIL-(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture-a literary battleax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amus-ingly. The scenes play swiftly and well. But soon after the four women arrive at their sumaling. our women arrive at their sunshiny paradise, the movie turns soft. (8/17/92) PG. 49, 534

FALLING DOWN—(1 hr. 52 min.; 1993) On a suffocating Los Angeles summer day, a laid-off defense worker (Michael Douglas)—an everyman with no name—sits in his automobile, stuck in a freeway jam. As hostile faces stare at him from behind closed windows and a fly buzzes around his head, he suddenly loses it. Abandoning the car, he decides to visit his ex-wife, Beth (Barbara Hershey), and his little daughter, who live in Venice. His terrified wife doesn't want to see him, but he walks there anyway, all the way across the city, from Pasadena to Venice, which the movie presents as a journey through hell. He's a sympathetic figure, but he's crazy and infinitely dangerous. Speak-ing in a forced, even voice. Douglas suggests a nostal-gia for sanity; he'd like to be sane, but he just can't hang in there anymore. The trick of the movie is to make the victim-hero crazy enough that his behavior will be rejected but sympathetic enough that his ranwill be rejected but sympathetic enough that his ran-cor appears halfway justified. Then audiences will say, "He may be cracked, but the guy won't take s-from anybody." Director Joel Schumacher increases the audience's anger and then lets it out in bursts of violence. As the retiring L.A.P.D. detective who closes in on Douglas, Robert Duvall gives a smallscale but shrewd performance. And Barbara Hershey is extremely effective. The final scenes are decently written and well played. Yet what's moving in Falling Down gets lost in roistering blather. Falling Down is a movie made by—and for—the spiritually exhausted. (3/8/93) R. 515, 620

* NOWARDS END-(2 hr. 20 min.; 1992) The images in this Merchant-Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Mar-garet Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. (3/9/92) PG. 11, 48, 54, 534, 627

INDECENT PROPOSAL-(1 hr. 58 min.; 1993) Adrian Lyne, director of glib erotic trash, has now attempted to make the nineties equivalent of a high-forties "women's film." A young real-estate agent (Demi "women's him." A young real-estate agent (Demi Moore), happily married to an idealistic but economi-cally feckless architect (Woody Harrelson), is pursued by an older man, a swankily handsome billionaire (Robert Redford) who offers the couple \$1 million for one night with the wife. At first, they indignantly re-fuse, but they need the money so badly that. . . . The viewer, caressed by the kind of sugary piano score (John Barry perpetrated this one) that normally sells soap and shampoo, is meant to luxuriate in Demi Moore's growing sexual attraction to the rich interloper and then to luxuriate again in her guilt and mis-ery after she makes her husband unhappy. No matter how much money it makes, this vehicle won't budge; Ms. Moore stops it cold. She is certainly a most pecu-liar phenomenon. By the classic definition, she's not really a movie star (she can't attract people to a movie by herself); and she's not a good or interesting actress either. The movie gets all "sensitive" about the moral subtleties of the dumb situation that the filmmakers have created for themselves. Where's the movie in this dilemma? The one person connected with the project who doesn't seem a little dim-witted is Redford, who has turned his resistance to acting into an amusing style. (4/26/93) R. 10, 18, 24, 32, 62, 65, 85, 152, 155, 300, 302, 304, 308, 312, 315, 317, 319, 401, 406, 501, 505, 506, 512, 516, 517, 524, 528, 529, 530, 532, 601, 305, 306, 312, 316, 317, 324, 325, 327, 335, 638, 606, 608, 610, 610, 611, 612, 615, 617, 618, 625, 635, 638, 704, 706, 707, 709, 715, 723, 755, 761, 802, 809, 816, 819, 820, 900, 901, 902, 903, 905, 912, 915, 919, 933, 934, 936, 951, 952, 953, 961, 964, 965, 967

INDIAN SUMMER-(1 hr. 38 min.; 1993) In Mike Bender's new comedy, seven thirtysomethings return to the summer camp of their childhood for a week of mosquito bites, nostalgia, and self-discovery. With Alan Arkin, Matt Craven, Diane Lane, Bill Paxton, Elizabeth Perkins, Kevin Pollak, and others. PG. 11, 19, 26, 40, 55, 67, 79, 152, 160, 200, 206, 215, 216, 219, 301, 305, 306, 308, 309, 400, 406, 504, 505, 509, 512, 517, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 612, 613, 625, 635, 636, 638, 702, 705, 706, 709, 715, 718, 753, 755, 762, 802, 808, 809, 820, 904, 917, 919, 930, 938, 950, 961, 965, 971

INDOCHINE-(2 hr. 35 min.; 1992) Catherine Deneuve stars in this big, flossy, proudly uninteresting French-colonial soap opera set in Indochina before World War II, the kind of thing that Warner Bros. might have done 50 years ago with a few atmospheric sets and a slinkily glamorous actress posing against vege-tation. (1/4/93) PG-13. 15, 81, 514, 522, 534, 639,

JUST ANOTHER GIRL ON THE L.R.T.—(1 hr. 36 min.; 1993)
Chantel (Ariyan Johnson), a black high-school student from Brooklyn, tells off her teacher early in the movie. Chantel also tells off a haughty woman who shops in the gourmet deli in which she works; she tells off the school principal, her boyfriend, her mother, her father. Who's left? Clarence Thomas? Her aggression is celebrated so openly—she's meant to be sassy and irresistible—that you might think the point of life was to defeat every person you met in verbal sparring. Ariyan Johnson, the young dancer who plays Chan-tel, jerks her head from side to side as she talks, driving the point home. Just Another Girl, the first film written and directed by Leslie Harris, has the rhythm of New York-rap music by Nikki D and Cee Asia and other girl rappers, the quick movement and cut-ting of the restless city. In the press notes for the film, Harris says, "It's time that we start seeing characters on the screen that are real." But apart from the street

atmosphere, reality is the opposite of what Harris puts on the screen. (4/5/93) R. 10, 33, 90, 220, 529

THE LAST DAYS OF CHEZ HOUS-(1 hr. 36 min.; 1993) Beth (Lisa Harrow), the novelist at the center of an irregular Sydney household, is going crazy from try-ing to be four things at once—wife to her envious French husband (Bruno Ganz); mother (from a for-mer marriage) to a lively teenage girl (Miranda Otto); adviser to her ebullient, directionless kid sister (Kerry Fox); and daughter to her nastily withdrawn father (Bill Hunter). Beth is expected in every case to hold things together. The movie, directed by Gillian Arm-strong, has the same theme as all of her movies—the absolute necessity of female independence. Lisa Har-row, who is full-bodied and beautiful, matches well, as a much older sister, with Kerry Fox, who has dark flaming-red hair, a petulant lower lip, and a longlimbed gracefulness. Armstrong directs in a spirit close to Fox's—loose and easy, with solid colors and NOTE OF THE STATE OF THE STATE

LÉOLO-(1 hr. 47 min.; 1993) In French with English subtitles. The second movie of the French Cana filmmaker Jean-Claude Lauzon (Night Zoo) is the most maladroit film we've seen in ages. This extravagantly praised festival darling is an autobiographical fantasia, a portrait of the budding genius as a 12-yearold aesthete. There he sits in his family's squalid Montreal apartment, a dark-eyed, beautiful boy (Maxime Collin), the only sane and attractive person in a family of lunatics and fatsos. The boy rejects his porcine family and creates a loony myth of his own genesis: On a farm in Sicily, a peasant ejaculates onto a cart of tomatoes: then Léolo's mother falls onto the sperm-covered tomatoes in a Montreal market and gets impregnated by one of them. Léolo dreams of Sicily, of sunlight and Greek ruins, and of a slender Italian girl, ianca, a neighbor, whom he imagines standing on a hill in Taormina singing to him. Léolo is meant to be a hall in Iaormina singing to him. Leolo is meant to be a modern Dante sitting in one of the dark circles of his hell, and Bianca is his Beatrice—his redeemer, his muse—calling to him. But if Léolo can escape, we cannot: We're stuck in the brown apartment. (4/5/93) NR. 3, 81

k LIKE WATER FOR CHOCOLATE—(1 hr. 53 min.; 1992) A lovely Mexican fantasy, based on Laura Esquivel's celebrated novel. Nothing in this golden dream of cooking and sex completely makes sense, but everything in it shines. In this female-centered world, the men are seen for their erotic possibilities, and cooking becomes the magic and mystery of life-at once witchcraft, aphrodisiac, and food. The movie spans decades, and none of the actors seems to get older. The director, Alfonso Arau, plays at filmmaking, plays at everything, yet the movie has surprising orce. (4/5/93) R. 3, 42, 43

MAP OF THE NUMAN NEART-(1 hr. 49 min.; 1993) In a Montreal sanitorium, two children—one an Inuit, the other half French, half Indian—meet, develop an inouter hair retent, nan motion—meet, overloop an in-tense friendship, but then are separated. They vow to find each other someday, and ten years later—as World War II rages around them—the two outeasts meet again. With Anne Parillaud, Jason Scott Lee, and Patrick Bergin. R. 3, 53

EL MARIACNI—(1 hr. 24 min.; 1993) With a budget of only \$7,000, director Robert Rodriguez tells a story of en identity involving a lone musician who arrives at a Mexican border town at the same time as a vicious hit man escapes from the local jail. R. 10, 47 MUCH ADO ABOUT NOTHING-(1 hr. 50 min.; 1993) Reviewed in this issue, PG-13, 3, 59, 81

THE HIGHT WE NEVER MET-(1 hr. 39 min.; 1993) A comedy about three young New Yorkers who find life, love, and a place to crash in a single Greenwich Village studio apartment. With Matthew Broderick, Annabella Sciora, Kevin Anderson, and Justine Bate-man. R. 10, 19, 38, 59, 67, 89, 150, 200, 203, 304, 310,

315, 503, 506, 516, 524, 530, 600, 606, 608, 615, 619, 621, 622, 632, 634, 706, 715, 753, 759, 761, 900, 917, 936, 937, 952, 953, 961, 965, 967, 970 OKOGE-(2 hrs.; 1993) In Japanese with English subtitles. In Japan, gay men are called Okama (a pot to cook rice), and Okoge (crispy-brown rice at the bottom of the pot) is slang for women who associate with gay men. Takehiro Nakajima takes an honest look at the unconventional but affectionate relationship between the two. NR. 3

OLIVIER OLIVIER—(1 hr. 50 min.; 1992) In French with English subtitles. The Polish-born director Agnieszka Holland's tragicomedy of the Freudian "family romance" is fascinating as a kind of awkward rough draft for a great film. In contemporary France, deep in the country, an unhappy bourgeois family stews in its own juice. The dad, Serge Duval (François Cluzet), is an intelligent but short-tempered man, blinkered in a specifically male way. Elisabeth (Brigitte Roūan) slights her daughter but dotes on her 9-year-old son, Olivier. The atmosphere of love and obsession thickens, and the actors feast on their roles. Cluzet, a small, intense man, makes stupidity seem inseparable from virility, and the elegant but ravaged Brigitte Rouan gives a painfully funny portrait of possessive-mommy love. The source of Elisabeth's extreme adoration of Olivier is one of many things Holland is silent about; but Rouan goes all the way with the role physically, making herself radiant—an aroused wom-an—when the child is around, while treating husband and daughter as if they lived on a lower level of reality. One day, Olivier simply vanishes. A local police-man who's half in love with Elisabeth makes a long search, but to no avail. Six years pass, and the policeman, now stationed in Paris, arrests a 15-year-old ho-mosexual hustler who looks like a taller version of Olivier. The dark-eyed, long-limbed boy (Grégoire Colin) smiles like someone who enjoys what he can get away with. Is he the real Olivier? (2/22/93) R. 81, 534, 813

PANAMA OECEPTION-(1 hr. 34 min.; 1992) Director Barbara Trent exposes a side of the 1989 U.S. invasion of Panama not found in the mainstream-media reports, featuring such notables as the CIA, the DEA, Noriega, and George Bush. NR. 11, 58

* PASSION FISH-(2 hr. 16 min.; 1992) Screenwriter and director John Sayles's best movie yet. The travails of a soap-opera star who has been sideswiped by a New York taxi may seem, at first, too much a TV-New York tax may seem, at first, too much a IV-movie subject, and Sayles's heroine, May-Alice (Mary McDonnell), may seem too familiar a wisc-cacking tough broad. But Sayles's people have the charm of appearing more intelligent and complex the longer one knows them. McDonnell's paraplegic May-Alice is vite-tempered and unreachable. Confined to a wheelchair, May-Alice can't make love or get to the bathroom on her own; therefore, her attitude is that self-pity is not a weakness but merely the sole reasonable option. She withdraws to her family's big old house in Louisiana, in the swamp country, and sits within its dark-paneled walls drinking and watching television. The real movie begins when Chantelle (Alfre Woodard), a black nurse from Chicago, shows up, and May-Alice meets her equal in intel-ligence and stubbornness. (2/15/93) R. 8, 49, 521, 630

THE PICKLE-(1 hr. 43 min.; 1993) A washed-up director, Harry Stone, tries for a comeback with a sciencefiction movie about a flying pickle. As the movie's preview nears, Harry panicks and alternately visits his ex-wives, over eats, berates his French girlfriend, and mplates suicide. R. 10, 61, 83

POINT OF NO RETURN-(1 hr. 48 min.; 1993) A hardened killer (Bridget Fonda) with no regrets faces execution for her crimes. Offering her reprieve is a covert orga-nization of high-level assassins. But along with the grooming, education, and training required to join grooming, education, and training required to join the refined group, this amoral murderess develops a conscience. With Gabriel Byrne, Dermot Mulroney, Anne Bancroft, and Harvey Keitel. R. 18, 33, 60, 158, 160, 304, 313, 319, 503, 515, 530, 608, 723, 761, 902, 905, 907, 908, 919

RIFF RAFF-(1 hr. 34 min.; 1991) In English with American subritles British director Ken Loach's first comedy details the off-color adventures of a young ex-con as he ckes out a living laboring with a mixed lot of immigrants, hoodlums, and other fringe characters at a dilapidated London construction site. With Robert Carlyle and Emer McCourt. NR. 15

THE SANDLOT-(1 hr. 41 min.; 1993) The memorable HE SAMDUT"—(1 hr. 41 min.; 1993) The memorable summer of 1962, a gang of young boys inherit a va-cant lot and discover baseball. With David Mickey Evans. PG. 13, 20, 59, 68, 152, 155, 158, 160, 200, 206, 214, 219, 302, 304, 310, 314, 319, 400, 406, 502, 503, 504, 505, 506, 513, 514, 516, 577, 520, 527, 608, 608, 610, 616, 618, 619, 621, 625, 632, 634, 706, 708, 722, 756, 761, 801, 817, 900, 902, 904, 912, 915, 918, 922, 933, 961, 965, 967, 970, 972

* SCENT OF A WOMAN-(2 hr. 29 min.; 1992) A rather simple idea, stirringly developed—deepened and ex-tended—by a screenwriter (Bo Goldman) who adores language and character, by a director (Martin Brest) who likes to take his time, and by an actor (Al Pacino) who wants to give the audience everything he has. Pacino's work, the largest, most theatrical and emo-tional performance of his movie career, is the centerpiece of a slow-moving but satisfying movie that cele-brates the conservative notion of character. At a snooty New England prep school, Charlie Simms (Chris O'Donnell), a scholarship boy eager for money, agrees to spend the Thanksgiving weekend taking care of a human wreck who lives nearby—Lieutenant Colonel Frank Slade (Pacino), a former war hero who blinded himself in a foolish accident and has become a vicious drunk. Slade is both worldly and coarse. Brest sets his scenes up generously, letting things play in depth, and Goldman's dialogue is so forceful that it makes one ashamed of the usual crude shorthand that passes for screenwriting. Pacino, unhurried, gets to open up new aspects of Frank as he goes along, and so the character seems both small-minded and magnanimous, abominable and admirable, tyrannical and loving. (12/14/92) R. 13, 20, 22, 38, 59, 87, 90, 315, 506, 512, 524, 606, 611, 623, 625, 633, 755, 762, 807, 965,

SIDEKICKS-(1 hr. 40 min.; 1993) A teenage boy's dreams come true when his favorite action hero (Chuck Norris) comes to life. PG. 8, 18, 38, 60, 67, 152, 158, 160, 204, 210, 211, 217, 222, 300, 300, 307, 313, 314, 316, 319, 406, 503, 503, 504, 505, 506, 514, 517, 522, 529, 530, 600, 600, 608, 610, 621, 625, 635, 706, 709, 723, 724, 753, 759, 803, 815, Than 900, 902, 904, 912, 919, 922, 933, 934, 950, 961, 965

- SPLITTING HEIRS-(1 hr. 27 min.; 1993) In the wild sixties, a baby is accidentally left at a party by his wealthy but spaced-out parents, and then taken in by a poor Pakistani family. Years later, the baby, now an opportunist young man, discovers the error and atmpts to retrieve the title and riches that are rightfully his own. PG-13. 6, 19, 25, 38, 59, 68, 80, 160, 200, 17 nis own. P.L-13. 6, 19, 23, 36, 59, 69, 00, 100, 200, 203, 214, 217, 219, 302, 304, 313, 315, 319, 406, 503, 504, 507, 509, 517, 523, 524, 533, 601, 606, 608, 610, 616, 625, 634, 700, 703, 706, 718, 723, 724, 753, 755, 800, 807, 822, 902, 904, 916, 917, 919, 931, 956, 961,
- * STOLEN CHILDREN (IL LADRO DI BAMBINI)-(1 hr. 46 min.; 1992) In Italian with English subtitles. The director Gianni Amelio plucked a brutal story from the headlines, and then set about treating it raptly, tender-ly, with all the grave attention of a Renaissance mas-ter. In Milan, a little girl, Rosetta (Valentina Scalici), 11 years old, is put to work by her mother as a prostitute. Amelio doesn't show us much: just the mother standing at a stove; a single shot of the girl's back; a man's hand reaching toward hers. The meaning of the episode emerges from the stony-faced dismay of Roepisode energies from the stony-raceu dismay of roc-setta's 10-year-old brother, Luciano, who sits, as the girl works, in the family's kitchen and then outside the apartment, locked in misery and in hatred of his mother and sister. Antonio (Enrico Lo Verso), a young member of the earabinieri, is placed in charge of the children; he takes his time getting to an orphanage in Sicily, making many stops and detours. (3/15/93) NR. 81
- ★ THE STORY OF QIU JU—(1 hr. 40 min.; 1993) The new film by the wonderful Chinese director Zhang Yimou timi by the wonderfu Chinese director Zhang 1 infloid (Red Sorghum, Ju Dou, Raise the Red Lantern) is a comic fable about justice and the tender spot. In a small vil-lage in the north, a young husband insults a local lead-er—the village chief—who responds by kicking the young man in his privates. As the movie opens, the young man's wife, Qiu Ju (Gong Li), is pushing her fallen master to a big-city doctor in a eart. One of his testicles is swollen, and, though pregnant, the strap-ping Qiu Ju is by no means sure that she and her hus-band will be able to have any more children. (Not to have a male child in Communist China is a disaster.) The comedy of the situation is that the husband, a handsome, passive fellow, is willing to let the quarrel die, but Qiu Ju is outraged on his behalf. She wants redress, an explanation. The beautiful Gong Li, awkwardly stumping with a big belly across the frozen earth, gives a remarkable physical performance, but Zhang Yimou hardly allows her a close-up, so we can't tell what she's thinking or feeling. Nor are we meant to. The Story of Qiu Ju is a fable, made without

"psychology." Traveling north to shoot the movie, Zhang Yimou used a great many nonprofessional ac-tors and shot long stretches of the film with a hidden super-16-mm. camera. The Story of Qiu Ju is less composed, less beautiful than Zhang's earlier movies, yet the roughness is engaging. (4/26/93) PG. 81

STRICTLY BALLROOM-(1 hr. 34 min.; 1992) Moviegoers starved for some dancing in a movie should probably see this potpourri of waltzes, rumbas, tangos, and whatnot. We use the lame qualifier probably because a great deal of this Australian production requires extreme indulgence. The movie is about an intense little community of people who appear to have ordinary jobs but live for ballroom competitions. This heated, insular world has its own peculiar interest, but instead of putting you inside an obsession, Baz Luhrmann's film contemptuously keeps you on the outside. Virtually everyone in the movie carries on in close-up, and fish-eye lenses parked below the actors' chins turn them into howling grotesques. At heart, the movie is a fairy tale about a great young dancer, Scott (Paul Mcrcurio), who wants to do his own steps and who won't conform to his elders' desires, and a girl (Tara Morice) from a shabby "foreign" background who wants to dance with him. Paul Mercurio has a highcheekboned face, and his pulsing-heat, Narcissus-on-horseback style of preening reminds one of the young John Travolta. (3/1/93) PG. 3, 43, 59, 67, 206, 219, 302, 304, 306, 311, 315, 321, 512, 513, 514, 523, 527, 533, 600, 615, 616, 621, 625, 627, 632, 634, 639, 703, 709, 716, 755, 761, 906, 916, 920, 950, 961, 972

TEENAGE MUTANT NINJA TURTLES III: THE TURTLES ARE BACK . . . IN TIME-(1 hr. 36 min.; 1993) The turtles go back in time to ancient Japan to kick some serious samurai butt. Written and directed by Stuart Gillard. PG. 38, 158, 160, 305, 512, 514, 517, 530, 608, 625, 902, 907, 968, 919, 953

- THIS BOY'S LIFE-(1 hr. 55 min.; 1993) This adaptation of Tobias Wolff's remarkable memoir of the same title is acutely intelligent and finally thrilling. When we first see Tobias (Leonardo DiCaprio), he's only 12, and he's driving with his mother, Caroline (Ellen Barkin). It's 1957, and Caroline has no profession and exactly one talent: She just picks up and leaves whenever things get too tight. Barkin plays her with a bittersweet perfection—an immense hopefulwith a bittlesweet perfection—air minerise hopetur-ness that is close to heartbreaking. As Tobias, 17-year-old Leonardo DiCaprio carries a look of dissatis-faction around with him. His face can be sullen and empty and then suddenly almost preternaturally alert. Tired of running, Caroline marries Dwight (Robert De Niro), a mechanic, and she and Tobias move in with his three children (from an earlier marriage) in his house high in the Caseade range outside Seattle. ins notes fight in the Caseau range outset seather. Something about Tobias, a good boy who poses as a juvenile delinquent, outrages Dwight, and he begins tormenting him, insisting that he's got to set Tobias right. De Niro has been hideous in such things as Cape Fear, but here he's playing an inflexible man, and he gives a new performance. A liar and a cheat, he's also a successful father of an authoritarian stripe, and he begins to have a molding effect on Tobias. The movie is ambiguous about authority and fatherhood. Tobias does need some straightening out, and we watch split in our feelings between disgust and grudging acceptance as this nightmare dad works on him, pounding him into shape. Tobias Wolff and his adapters, screenwriter Robert Getchell and director Michael Caton-Jones, are perfectly candid about their he-ro's lies and poses; they give us a tougher, more realistic view of American boyhood than we are used realistic view of American boynood than we are used to. (4/12/3) R. 10, 64, 85, 156, 200, 206, 214, 217, 219, 220, 301, 306, 313, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 606, 608, 610, 612, 619, 625, 627, 700, 702, 705, 706, 708, 724, 756, 761, 801, 808, 819, 820, 904, 915, 920, 937, 961, 965, 970, 972
- THREE OF HEARTS-(1 hr. 37 min.; 1993) William Baldwin, Kelly Lynch, and Sherilyn Fenn play the three sides of an unconventional love triangle in a very mineties romantic comedy. Directed by Yurck Bo-gayevicz. R. 10, 19, 55, 85, 160, 200, 206, 219, 302, 304, 310, 315, 401, 406, 512, 514, 517, 517, 520, 523, 533, 601, 606, 608, 612, 614, 625, 702, 705, 709, 715, 755, 801, 817, 820, 903, 904, 912, 919, 934, 953, 961,
- ★ UNFORGIVEN-(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained

and even-flowing work of art. In a lonely town in Wyoming, a prostitute laughs at a cowboy as he un-dresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers arrive, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood's Unforgiven is a work of revisionist classicism, yet it's a mas-terpiece. (8/24/92) R. 15, 18, 45, 51, 306, 322, 504, 521, 522, 533, 606, 608, 611, 709, 714, 723, 761, 910, 912, 970, 972

- WATCH IT-(1 hr. 42 min.; 1993) As a long-standing game of practical jokes becomes increasingly inven-tive, four roommates in their late twenties belatedly test the unfamiliar waters of adulthood. Directed by Thomas Flynn, R. 59
- WHO'S THE MAN—(1 hr. 25 min.; 1993) Ed Lover and Doctor Dre, the hosts of the hip-hop show "Yo! MTV Raps," take it to the big screen in a comedy two guys who stumble into a murder investigation, R. 11. 18, 26, 33, 33, 62, 67, 89, 91, 150, 152, 157, 158, 160, 16, 204, 208, 210, 211, 213, 218, 220, 222, 300, 300, 305, 307, 314, 317, 318, 318, 406, 500, 505, 510, 512, 514, 522, 529, 530, 532, 606, 608, 610, 625, 634, 706, 722, 724, 761, 803, 810, 815, 901, 902, 902, 903, 905, 911, 919, 922, 933, 962, 964, 965
- WIDE SARGASSO SEA-(1 hr. 40 min.; 1993) In this adaptation of Jean Rhys's remarkable novel of 1966 the images of Jamaica in the nineteenth century are often feverishly beautiful—and sometimes they're just feverish. The movie is at times so insistently exotic—a dark, voodoo emanation of the sullen tropics-that it destroys its own meanings. Rochester (Nathaniel Parker), a young English aristocrat, arrives at the island, a British colony, some years after the emancipaland, a British colony, some years after the emancipa-tion of the slaves and marries a Croele sugar-planta-tion heiress, Antoinette (Karina Lombard), who is a very strange and beautiful young woman. The style of the film, written by Jan Sharp, Carole Angier (Rhys's biographer), and the director, John Duigan (an Australian), is both dreamy and barsh. Duigan develops the narrative vaguely and allusively, as if he hadn't quite got hold of the story himself, and Geoff hadn't quite got noid of the story nimiten, and ucout Burton, the cinematographer, manages to give the heat of Jamaiea a heavy, menacing body—no dazzling beaches and sunsets here—that is genuinely oppres-sive. We are meant to feel uncomfortable—as uncomfortable as Rochester, who is so overwhelmed by the attractions of his wife and the menacing beauty of the island that he flees in terror, taking his wife back to England as a madwoman. Who is he? He's Rochester. the Rochester, the brooding, neurotically embittered hero of Charlotte Brontë's Jane Eyre, who had a mad wife closeted in the attic of his English estate. Jean Rhys's novel is an attempt to "fill in" the early history of this doomed couple. But despite all its intensity and skill, and the sensual appeal of the two stars, the movie is no more than a gothic/erotic curiosity. (5/3/93) NC-17. 55

REVIVALS

THE LADY EVE-(1 hr. 37 min.; 1941) A lighthearted Barbara Stanwyck, playing a professional eardsharper, tricks amiable millionaire Henry Fonda into forget-ting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you

- REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically maeabre fable of a parisienne so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve. At times terrifying and grisly, but Polanski's storytelling has hypnotic
- STALAG 17-(2 hrs.; 1953) A juicy, sizzling comedy melodrama of GI life in a German prison camp during World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger, and Sig Rumann. Dir. Billy Wilder. 9



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BROADWAY

Previews and Onenings

ANGELS IN AMERICA: A Gay Fantasia on National Themes—The first part of Tony Kushner's two-part drama, Millennium Approaches, deals with a gay coudrama, Millennum rapproares, ocas with a gay your-ple, a Mormon couple, and McCarthyite lawyer Roy Cohn as they contend with sexual, political, and reli-gious issues; directed by George C. Wolfe. The sco-ond part, Perstroika, will join the first play in reper-tory in the fall. Featured in the cast are Kathleen Chalfant, David Marshall Grant, Marcia Gay Harden, Ron Leibman, Joe Mantello, Ellen McLaughlin, Ste-phen Spinella, Jeffrey Wright, Previews now prior to a 5/4 opening. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$7.50 to \$60. Walter Kerr Theatre, 219 West 48th Street (239-6200). 3 hrs. 30 mins. IRLS

KISS OF THE SPIDER WOMAN-A musical by Terrence McNally, based on the Manuel Puig novel about two men in a South American prison whose perspectives on life are very different; music by John Kander; lyrics by Fred Ebb; direction by Harold Prince. Featured in the cast are Chita Rivera, Brent Carver, and Anthony Crivello. Opens 5/3 (at 6:30 p.m.). Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$35 to \$65. Broadhurst Theater, 235 West 44th Street (239-6200). 2 hrs. 30 mins. IRLS

Now Playing

AIN'T BROADWAY GRAND-A musical comedy, based on the life of 1930s showman Mike Todd, about the trials of a new musical from an out-of-town tryout in Boston to a Broadway opening. Music is by Mitch Leigh, book by Thomas Mechan, book and lyrics by Lee Adams, direction by Scott Harris. Featured in the cast are Mike Burstyn, Debbie Shapiro Gravitte, Maureen McNamara, and Gerry Vichi. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$65. The Lunt-Fontanne, 205 West 46th Street (307-4100), 2 hrs. 30 mins. IRLS

BLOOD BROTHERS-Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Kenwright and Bob Tomson. Featured in the cast are Stephanie Lawrence, Con O'Neill, Warwick Evans, Mark Lawrence, Con O'Neill, Warwick Evans, Mark Hutchinson, Barbara Walsh, Jan Graveson, Ivar Broggar, James Clow, Regina O'Malley, Sam Sa-muelson, John Schiappa, Anne Torsiglieri, Kerry Butler, Douglas Weston, Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$45 to \$65. Music Box Theatre, 239 West 45th Street (239-6200). 2 hrs. 45 mins. IRLS

CATS-A picturesque musical based on T. S. Eliot's delightful Old Possum's Book of Practical Cats, and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne.

There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping light-ing, and, with Trevor Nunn's canny, effervescent di-rection, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$37.50 to \$65. Opened: 10/7/82. Winter Garden Theater, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. •• IRLS

CRAZY FOR YOU-The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Iodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada. where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$30 to \$65. Opened: 2/19/92. Shubert Theater, 225 West 44th Street (239-6200), 2 hrs. 40 mins. • IRLS

FALSETTOS-Mandy Patinkin, Sean McDermott, Randy Graff, and Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in March of the Falsettos, with book, music, and lyrics by William Finn, and Falsettoland, book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Heather MacRae, Sivan Cotel, Jeffrey Landman, Maureen Moore. Tuesday through Saturday at 8 p.m.; Moore. Tuesday inrough Saturday at 6 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$42.50 to \$60. Opened: 4/29/92. John Golden, 252 West 45th Street (239-6200), 2 hrs. 40 mins. • IRLS

FOOL MOON-A comedy with physical humor, chaos, music, and big pants, written by and starring David Shiner (Cirque du Soleil) and Bill Irwin (Largely New York). Music is by the Red Clay Ramblers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$45. Richard Rodgers Theatre, 226 West 46th Street (307-4100). 2 hrs. IRLS

THE GOODBYE GIRL—An adaptation of the 1977 Neil Si-mon film in which a luckless single mother (Bernadette Peters) with a 12-year-old daughter finds herself sharing her New York apartment with a struggling actor (Martin Short). Book by Neil Simon, music by Marvin Hamlisch, lyrics by David Zippel, musical staging by Graciela Daniele, direction by Michael Kidd. With Tammy Minoff, Carol Woods, Susann Rica, with lammy Minori, acro woods, Susain Fletcher, John Christopher Jones, Lisa Molina, Cynthia Onrubia, Erin Torpey, Scott Wise. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; 830 to 865. Marquis Theatre, 1535 Broadway, at 45th Street (307-4100). 2 hrs. 40 mins. IRLS

GUYS AND DOLLS-Nathan Lane, Faith Prince, Burke Moses, and Josie DeGuzman star in a top-notch re-vival of the 1950 musical, the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and com-petence to give you a lasting high. Christopher Chad-man's choreography, buoyed by the splendid likes of Gary Chryst, soars, bounces, and slides to new heights of musical-comedy dancing. Monday-Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$45 to \$65. Opened: 4/14/92. Martin Beck Theater, 302 West 45th Street (239-6200), 2 hrs. 30 mins. • IRLS

JELLY'S LAST JAM-Brian Mitchell stars in a musical based on the life and times of musician-com Roll Morton; book and direction by George C Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover, Ben Vereen. Tonya Pinkins. Brenda Braxton. Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$65. Opened: 4/26/92. Virginia Theater. 245 West 52nd Street (239-6200), 2 hrs. 40 mins. • IRLS

LES MISERABLES-Musical, based on the Victor Hugo novel: book by Alain Boublil and Claude-Michel Schonberg: music by the latter: lyrics by Herbert Kretzmer, adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive pitted against a self-righteous police inspector in a lifelong struggle to evade capture. With Donn Cook, Donna Kane, Chuck Wagner, Tia Riebling, Law-rence Anderson, Michael Sutherland Lynch, Drew Eshelman, Jennifer Lee Andrews, and Evalyn Baron. Esneman, Jenniter Lee Andrews, and Evalyn Baron. Tuesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; \$15 (for rear mezzanine) to \$65. Opened: 3/12/87. Imperial Theater, 249 West 45th Street (239-6200). 3 hrs. 15 mins. •• IRLS

MISS SAIGON-Herman Sebek, Leila Florentino, Christerman Schek, Leula Friedminn, Chris-topher Peccaro star in a musical romance, directed by Nicholas Hytner, score is by Claude-Michel Schon-berg; lyrics by Alain Boubili and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Viet-namese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Timothy Robert Blevins, Jane Bodle, Jason Ma, and Annette Calud. DEVMS, Jane Bodle, Jason Ma, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 (for the rear of the rear mezzanine) to \$65. Opened: 4/11/91. Broadway Theater, 1681 Broadway, at 53rd Street (563-2266). 2 hrs. 45 mins. •• IRLS

THE PHANTOM OF THE OPERA-Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Ler-oux's novel; lyrics by Charles Hart and Richard Stilgoe, choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulis sey, Marilyn Caskey, George Lee Andrews, Leila sey, Mariyin Caskey, George Lee Andrews, Letia Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 (for rear of the rear mezzanine) to \$65. Opened: 1/6/88. Majestic Theater, 247 West 44th Street (239-6200), 2 hrs. 30 min. •• IRLS

SHAKESPEARE FOR MY FATHER-A one-woman show by Lynn Redgrave in which she reminisces about life with her father. Sir Michael Redgrave, with full scenes from Shakespeare's works, directed by John Clark. Tuesday through Saturday at 8 p. m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 5/30; \$40 to \$50. Helen Hayes Theatre, 240 West 44th Street (944-9450). 2 hrs. IRLS

THE SISTERS ROSENSWEIG-Wendy Wasserstein's most accomplished play to date makes its move to Broad-way. Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. Directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Robert Klein, Christine Estabrook, Julie Dretzin, John Vickery, Patrick Fitzgerald, and Rex Robbins. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$25 to \$47.50. Ethel Barrymore Theatre, 243 West to \$47.50. Ethel Barrymore Theatre, 2 47th Street (239-6200), 2 hrs. 35 mins. IRLS

SOMEONE WHO'LL WATCH OVER ME-The American premiere of Frank McGuinness's drama about three men-an English college professor, an Irish journalist, and an American doctor-who learn to overcome their differences while being held in a single cell in a Beirut prison. All come together in a play that, both as drama of ideas and as sheer entertainment, outstrips all current competition. Directed by Robin Lefèvre. With Michael York, Stephen Rea (a dazzling addition to our histrionic horizon), and Chuck Cooper. Tuesday through Saturday at 8 p. m.; Wednesday and Sat-urday at 2 p. m.; Sunday at 3 p. m; \$40, \$45. Opened: 11/23/92. Booth Theatre, 222 West 45th Street (239-6200). 2 hrs. 10 mins. IRLS

THE SONG OF JACOB ZULU—A drama by Tug Yourgrau based on the true story of a black South African caught between love for his family and a thirst for freedom; directed by Eric Simonson. With a cappella singing group Ladysmith Black Mambazo, K. Tode Freeman, and Zakes Mokae. Tuesday through Satur day at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35 to \$50. Plymouth Theatre, 236 West 45th Street (239-6200). 2 hrs. 35 mins. IRLS

TANGO PASIÓN-A musical set in a Buenos Aires tango bar, in which the dancers, inspired by original paintings of Ricardo Carpani, compete in their quest for the perfect tango; choreographed by Hector Zaraspe; conceived by Mel Howard. With the Sexteto Major tango orchestra. Claudia Patricia Mendoza, Luis Castro, Daniela Arcuri, Armando Orzuza, Gustavo Martro, Dameia Arcuri, Armando Urzuza, Quistavo Mar-celo Russo, Alejandra Mantina, Jorge Torces, Pilar Alvarez, Juan O. Corvalan, Viviana M. Laguzzi, Judi Aberasatin, Fernando Jimenes, Veronica Gardella, Marceloa Bernandaz, Osvaldo S. Ciliento, Graciela A. Garcia, Jorge Romano, Gunilla Wingquist. Tuesday through Saturday at 8 p.m.; Wednesday and Sat-urday at 2 p.m.; Sunday at 3 p.m.; \$37.50 to \$60. Longacre Theatre, 220 West 48th Street (239-6200). 2 hrs. IRLS

THREE MEN ON A HORSE-John Cecil Holm and George Abbott's 1930s comedy in which a mild-mannered writer of Mother's Day cards (Tony Randall) who picks winners at the track becomes a meal ticket for a group of greedy gamblers (led by Jack Klugman). Di-rected by John Tillinger. With Leslie Anderson, John Beal, Danny Burstein, Helmar Augustus Cooper, Deai, Lanny Burstein, Helmar Augustus Cooper, David Geis, Joey Faye, John Franklyn-Robbins, El-len Greene, Julie Hagerty, Heather Harlan, Zane Lasky, Nora Mae Lyng, Jerry Stiller, Michael Stuhl-barg, Ralph Williams, Tuesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 5/16: \$20 to \$45. National Actors Theatre. 149 West 45th Street (239-6280), 1 hr. 50 mins, IRLS

TOMMY-A musical written and composed by Pete Townshend, based on the 1969 recording of the same name by The Who, about a withdrawn young boy who becomes a Pinball Wizard; adapted by Townshend and director Des McAnuff. With Anthony Barrile, Michael Cerveris, Jonathan Dokuchitz, Cheryl Freeman, Paul Kandel, Marcia Mitzman. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$20 to \$65. St. James Theatre, 246 West 44th Street (239-6200), 2 hrs. IRLS

WILDER, WILDER, WILDER-THREE BY THORNTON ILDER, WILDER, WILDER—THREE BY INORNION— Three one-acts by Thornton Wilder: The Long Christ-mas Dimer, The Happy Journey, and Pullman Car Hia-watha; directed by Edward Berkeley. With Cynthia Besteman, John Billeci, Sabrina Boudot, Fiona Davis, Ken Forman, Laurence Gleason, David Goldman, Bjarne Hecht, Patrick Huey, Peter Killy, Rebecca Killy, Tasha Lawrence, Charmaine Lord, Timothy Mc-Namara, Stephen Mora, Angela Nevard, Adam Oliensis, Dede Pochos, Linda Powell, Maria Rad-Olicins, John Towen, Walter Addition and National Responsibility of the Manager State of the hrs. IRLS

THE WILL ROGERS FOLLIES-The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Crities Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Larry Gatlin, is replete with new, pretty Ziegfeld Girls, excellent dancers, evwith new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and lyries are by Comden and Green. Also with Nan-cy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tueswill rogers wrangers, and net wadcap withs. Heady through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$65. Opened: 5/1/91. Palace Theater, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 40 mins. •• IRLS

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

Previews

AND BABY MAKES SEVEN-A comedy by Paul Vogel about the fantasy and reality of the imminent arrival of a newborn; directed by Calvin Skaggs. With Peter Frechette, Cherry Jones, and Mary Mara. Previews now prior to a 5/6 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 and 7:30 p.m.; through 5/23; \$25 to \$35. A Circle Repertory Company production at the Lucille Lortel Theatre, 121 Christopher Street (239-6200)

AM A MAN-A drama by Oyamo based on events s rounding the 1968 Memphis sanitation strike, and the tragic aftermath of the death of Dr. Martin Luther King Jr.; directed by Bill Mitchelson. With Robert Arcaro, Paul Butler, Guy Davis, A. Benard Cum-mings, James Murtaugh, Harold Perrineau Jr., Monté Russell, Howard Samuelsohn, Mark Kenneth Smaltz. Myra Taylor. Previews now prior to a 5/5 opening. Varied schedule; through 5/30. A Working Theatre production at CSC Theater, 136 East 13th Street (564-8038).

LATER LIFE-A comedy by A. R. Gurney about a man NAME UTE—A context by A. R. Gurney about a man and woman who meet after a 30-year separation; directed by Don Scardino. With Maureen Anderman, Anthonyl Heald, Charles (Imbrough, Carole Shelley, Previews now prior to a 5/25 opening (af 7 p.m.). Tuesday through Frindy at 8 p.m.; Sturday at 7 m., and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; 26.59. Playwrights Horizons, 416 West 42nd Street (279-Playwrights Horizons, 416 West 42nd Street, 416 West 42nd Stree

LYPSINKA! A DAY IN THE LIFE-A one-person musical comedy in which John Epperson portrays a day in the life of Lypsinka, a glamorous diva who lip-synchs voices of actresses from old movies, theater, and televoices of actresses from our moves, meater, and tele-vision; directed and choreographed by Michael Leeds. Previews now prior to a 5/5 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 9-30 p.m.; Sunday at 5 p.m. and 7:30 p.m.; \$30, \$32.50. A New York Theatre Workshop production at the Cherry Lame Theatre, 38 Commerce Street, south of Bleecker Street (989-2020).

MARISOL-A drama by Jose Rivera about an urban fantasy in which a young Latino woman faces a danger-ous life in New York when her guardian angel aban-dons her; directed by Michael Greif. With Cordelia Gonzalez, Danitra Vance, Doris Difamecio, Gary Dourdan, Decater James, Anne O'Sullivan, Phyllis Somerville, Skip Sudduth. Previews begin 5/4 prior Somerville, Skip Sudduth. Previews begin 5/4 prior to a 5/20 opening. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 6/6; \$25. Joseph Papp Public Theater/Martinson Hall, 425 Lafayette Street (5/8-7150).

PLAYBOY OF THE WEST INDIES-An adaptation of the John Synge drama by Mustapha Matura, in which a young man in Trinidad wanders into a rum shop claiming to have killed his father; directed by Gerald Gutierrez. With Terry Alexander, Akin Babatunde, Antonio Fargas, Arthur French, Elain Graham, Victor Love, Melissa Murray, Michele Shay, Kelly Taffe, Darryl Theirse, Lorraine Toussaint. Previews now prior to a 5/9 opening. Tuesday through Saturday at 8 p. m.; Saturday at 2 p. m.; Sunday at 3 p. m. and 7:30 p. m.; \$37.50. Mitzi E. Newhouse, Lincoln Center, 150 West 65th Street (239-6200).

SHARON-A new musical about a young man who is to Inton—A new musical about a young man was a we receive an inheritance only if he spends six months thatching roofs in his grandmother's native Ireland, Based on Sharon's Grave, by John B. Keane; book, lyrics, and direction by Geraldine Fitzgerald; music by Web. Web. Web. Franklin Micare. With Kurt Johns, Deanna Wells, Ken Jennings, Michael Judd, Mark Doerr. Previews now prior to a 5/12 opening (at 6:45 p.m). Wednes-day through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; \$22.50, \$25. An Eclectic Theatre Company production at Playhouse 91, 316 East 91st Street (831-2000).

WILD MENI-A comedy about four men who leave their wives, lower the footrests of their Lay-Z-Boys, and retreat to the woods to beat on drums and bond with other men; written by Peter Burns, Mark Nutter, Tom Wolfe, and Rob Riley; directed by Riley. Fea-tured in the cast are George Wendt (Norm on NBC's Cheers), David Lewman, Burns, Joe Liss, and Riley. Previews now prior to a 5/6 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$35. Westside Theatre, 407 West 43rd Street (307-4100).

Now Playing

ANOTHER TIME—A drama about a Jewish family in South Africa that tries to remain together despite po-litical and racial tensions; written by Ronald Har-wood; directed by Stanley Brechner. With Joan Copeland, Michael Lombard, Malcolm McDowell, Marian Seldes, James Waterston. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; through 5/9; \$30. American Jewish Theatre, 307 West 26th Street (633-9797).

BACK TO BACHABACH AND DAVID-A new musical revue that celebrates the Burt Bacharach/Hal David team that Celebrates the Burt Bachard-Hal David team and their songs from 1963–1969, in a campy nineties style, directed by Kathy Najimy. With Melinda Gilb, Steve Gunderson, Sue Mosher, Lillias White. Tues-day through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$27.50. Club 33, New York Hilton, 53rd Street at Sixth Avenue

BEAU JEST-James Sherman's comedy about a Jewish woman in her 20s, secretly dating a man she fears her warents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor, directed by Dennis Zacek. Monday through Saturday at 8 p.m. (no Tuesday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; \$25 to \$35. Opened: 10/10/91. Lamb's, 130 West 44th Street (997-1780).

BLUE MAN GROUP: TUBES-Matt Goldman, Phil Star ton, and Chris Wink are the three mad men really looking like men from Mars, with their musical reconsignate men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 and 10 p.m.; Sunday at 5 p.m.; \$22.50 to \$35. Opened: 11/17/91. Astor p.m.; \$22.50 to \$35. Opened: 11/17/91. Astor lace Theater, 434 Lafayette Street (254-4370).

BORN TO RUMBAI-A musical by Michael Alasá about sex, sin, sacrifice, and self-deception, set in a pre-Cas-tro Havana nightclub; with Al Roffe, Al Rodriguez, Terri Broca, Mary Frank, Gaby Gold, and Juliet Ewing. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; \$20; through 6/19. Opened: 9/12/91. DUO Theater, 62 East 4th Street, between Second Avenue and Bowery (598-4320). •

BUYA AFRICA-(Pronounce it BOO-yah) A musical revue in which Thuli Dumakude reminisces about vue in which Thub Dumakude reminisces about growing up in South Africa, with performers using the guitar, marimba, harmonica, and mbira. With Valerie Naranjo. Wednesday through Saturday at 8:30 p.m.; \$25. John Housseman Theatre, 450 West 42nd Street (564-8038)

A COUPLE OF BLAGUARDS—Comic storytelling by Frank and Malachy McCourt about the Irish experience from Limerick to America. Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m.; \$17.50, \$25. Irish Arts Center, 553 West 51st Street (757-3318).

A BOLL HOUSE—An adaptation of Henrik lisen's drama about a young wife's challenge to society's expectations by John B. Briggs, set in Long Island in the sevenites. Tuesday through \$52 attacky at \$9 p.m.; Saturday at \$2 p.m.; through \$522 at \$2.4 A Pan Asian Repertory Theatre production at Playhouse 46 at \$5. Clements, 423 West 46th Street (245-2660).

EXCUSEZ-MOI--- A blues-opera musical, written and directed by Richard Haase, about the one night in New Orleans on which the dead come back to party with the living. With Herbert Rawlings. Tuesday, Wednesday at 8:30 p.m.; through 6/27; \$20. Cafe 44, 315 West 44th Street (718-237-1055).

- THE FANTASTICKS—The longest-running show on or off Broadway (now in its 34th year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$28 to \$32. Opened: 5/3/60. Sullivan Street Theater, 181 Sullivan Street (674-3838). ●●
- FORBIDDEN BROADWAY 1993—A musical satire of current Broadway hits, including Guys and Dolls and Crazy for You, and spoofs of Maria Maples, Berna-dette Peters, Julie Andrews, and Tommy Tune; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Allison Briner, Brad Oscar, Craig Wells, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 and 7:30 p.m.; dinner available; \$35. Theater East, 211 East 60th Street (838-9090).
- FOREVER PLAID-A musical comedy written and directed by Stuart Ross tells about a semi-professional har-mony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen an-gels" are allowed a night at liberty on earth to do the gets' are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Daniel Eli Friedman, John Ganun, and Drew Geraci. A many-splendored thing! Tuesday through Frieday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 pm. and 7:30 p.m.; Wednesday at 2:30 pm.; \$35 to \$37.50. Opened; \$720/90. Steve McGraw's, 158 West 72nd Street (595-7400). ••
- HELLO MUDDAH, HELLO FADDUH-A musical comedy inspired by the 1960s songs of Allan Sherman, following the life of one mythical hero from birth and bris to Florida retirement and the early-bird special; written Florda returement and the early-bird special; written by Douglas Bernstein and Rob Krausz; directed and chorcographed by Michael Leeds. With Susan Cella, Allan Heinberg, James Hindman, Leslie Klein, Scott Robertson, Wednesday through Saturday at 3 p.m.; Manday at 2 p.m. and 53.0 p.m.; 335. Circle in the Square Downtown, 199 Bleecker Street (25-4530).
- JEAN COCTEAU REPERTORY-The Cenci, Percy Bysshe Shelley's drama about the unspeakable crimes thatforce a Roman nobleman's daughter to patricide, di-rected by Eve Adamson; through 5/21. The Idiot, an adaptation of Fyodor Dostoevski's novel about the perfect man in St. Petersburg society; directed by Da-vid Fishelson. 5/8 through 6/6. Generally Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$18. Bouwerie Lane Theatre, 330 Bowery, at Bond
- IEFFREY-Paul Rudnick's comedy about a young actor who vows to give up sex but meets a bartender who might be the man of his dreams; directed by Christopher Ashley. With Bryan Batt, Harriet Harris, Tom Hewitt, Edward Hibbert, John Michael Higgins, Pat-rick Kerr, Richard Poe, Scott Whitehurst. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$35, \$37.50. Minetta Lane Theatre, 18 Minetta Lane, south of Bleecker Street (420-8000).
- LINDA: A New Country Musical-A musical by Everett Quinton about a lesbian with a penchant for country-western tunes who inherits a laundromat in Dead Man's Gulch, Colorado; directed by David Ganon; music by Mark Bennett, With Brenda Cummings, Eureka, Lisa Herbold, Grant Neale, Quinton, Bol Reed, Chris Tanner. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 5/30; \$25. A Ridiculous Theatrical Company production at the Charles Ludlam The-atre, 1 Sheridan Square (691-2271).
- THE LOVE LETTER-A one-woman show by Janet P. Scott, inspired by a Fragonard painting, that re-cre-ates the life of a marquise in Paris in 1775; directed by Thurman E. Scott. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/27; \$15. Actors Theatre Workshop, 145 West 28th Street, 3rd floor (947-
- MARATHON—A festival of 11 one-act comedies and dra-mas and one short musical. Series A features Bed and Breakfast, by Richard Dresser, Long Ago and Far Away, by David Ives, Iron Tommy, by James Ryan, and Jackie, by David Rasche. Wednesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; 5/9 through 5/16; \$22. Series continues through 6/13. Ensemble Studio Theatre, 549 West 52nd Street

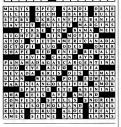
- THE HIGHT LARRY KRAMER KISSED ME-A one-man show with Eric Paeper composed of vignettes about contemporary gay culture; written by David Drake; directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; \$30, \$32.50. Perry Street Theatre, 31 Perry Street (691-2509).
- NUNSENSE-Dan Goggin's entertaining musical comedy, now in its eighth year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$35. Douglas Fairbanks Theater, 432 West 42nd Street (239-4321).
- OLEANNA-David Mamet wrote and directed this drama about a university professor and a young female stu-dent. With Treat Williams and Mary McCann. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$29.50 to \$35. Orpheum Theatre, 126 Second Avenue, between 7th and 8th Streets (307–4100).
- ON A CLEAR DAY YOU CAN SEE FOREVER-A revival of the musical by Alan Jay Lerner and Burton Lane; di-rected by Tom Klebba. With Jennifer Prescott, Jim Madden, Jim Gricar, Tom Dusenbury, Joesph Culli-ton. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 5/29; \$25. All proceeds go to Broadway Cares/Equity Fights AIDS. An Opening Doors production at the Harold Clurman Theatre, 412 West 42nd Street (279–4200).
- ON THE WAY HOME—Stephen Wade's one-man show of tales about urban and rural America, woven together with a five-string banjo; directed by Milton Kramer. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$22. American Place Theatre, 111 West 46th Street (840-3074).
- ONE SHOE OFF-A comedy about two couples and an extra man, all waiting for the other shoe to drop; written by Tina Howe; directed by Carole Rothman. With Mary Beth Hurt, Jeffrey DeMunn, Jennifer Tilly, Daniel Gerroll, Brian Kerwin, Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 5/9; \$25 to \$35. A Second Stage Theater production at the Joseph Papp Public Theater/Anspacher, 425 Lafayette Street (598-7150).
- PERFECT CRIME-Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tri prove she committed the "perfect crime." With Catherine Russell, Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sun-day at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; \$30. Opened: 4/5/87. Theater Four, 424 West 55th Street (695-3401). ••
- PUTTING IT TOGETHER-The American premiere of a collection of Stephen Sondheim's music, ranging from A Funny Thing Happened on the Way to the Forum and A Little Night Music to Assassins and Into the Woods; co-created with Julia McKenzie and Cameron Mackintosh; directed by McKenzie; musical staging by Bob Avian. With Julie Andrews, Stephen Collins, by Bob Avian. With Julie Andrews, Stephen Collins, Christopher Durang, Michael Rupert, Rachel York. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 5/23; \$40. A Manhattan Theatre Club Stage I production at City Center, 131 West 55th Street (581-1212). 2 hrs.
- QUEEN CHRISTINA-August Strindberg's drama about Sweden's scandalous seventeenth-century royal; di-rected by A. M. Raychel. With Paul Dommermuth, Louis Fusco, Cornelius Redmond, Abigail White. Wednesday and Thursday at 8 p.m.; through 6/10; \$15. Theatre-Studio, 750 Eighth Avenue, at 46th
- REPERTORIO ESPAÑOL—May performances: Dolores Prida's Botánica; Carlos Olmos's El Eclipse; Gabriel Garcia Márquez's Innocent Erendira; Federico García Lorca's Blood Wedding and Gloria González's Café Con Leche; \$20. These Spanish-language performances are varied during the month, with simultaneous English translation. Gramercy Arts Theatre, 138 East 27th Street (889-2850).
- THE SEAGULL—Anton Chekhov's comedy, set here in 1940s Hollywood, adapted and directed by A. M. Raychel. Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/20; \$15. Theatre-Studio, 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

- THE SECOND ANNUAL HEART O'TEXAS ECZEMA TELE-HIGH—A comedy by Mark Dunn about a small town's problematic version of a big-city telethon; di-rected by Amy Brentano. With Todd Chayet, Sherry Locher, Elizabeth Ragsdale, Deny Staggs, Jennifer Tulchin, Steven Bauer. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$27.50, \$30. Actors' Playhouse,
- 100 Seventh Avenue South (691-6226). THREE HOTELS-A drama by Jon Robin Baitz in which a couple discovers the spiritual cost of the rise to corpocoupic discovers the spiritual cost of the rise to corpo-rate power, directed by Joe Mantello. With Christine Lahti and Ron Rifkin. Tuesday through Saturday at 8 p.m.; \$25 to \$32. Circle Repertory, 99 Seventh Av-enue South, at West 4th Street (924-7100). TIME ON FIRE-A one-man show written and performed
- by Evan Handler about his battle with leukemia, from chemotherapy to rabbis with Welch's grape juice; directed by Marcia Jean Kurtz. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$22, \$28. Second Stage Theatre, 2162 Broadway, at 76th Street (239-6200) WIDOWERS' HOUSES—George Bernard Shaw's comedy that exposes the collaboration of aristocracy and the
- business class against labor; directed by Grey Johnson. With Julie DePaul, Belynda Hardin, Seth Jones, Paul O'Brien, Sean Pratt, Ben Roberts, Edward Seamon. O'Brien, Sean Pratt, Ben Roberts, Edward Seamon, Edmund Wilkinson. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; Wednesday at 2 p.m.; through 5/9, \$14 to \$16. Pearl Theatre, 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).
- WRONG TURN AT LUNGFISH-A dramatic comedy by Garry Marshall and Lowell Ganz about a cranky college professor, a young streetwise couple, and the effect they have on each other's lives; directed by Marshall. With Marshall, Jami Gertz, Tony Danza, and snaii. with Marsnaii, Jami Certz, Tony Janza, and Kelli Williams. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; \$35 to \$39.50. Promenade Theatre, 2162 Broad-way, at 76th Street (580-1313).

OFF OFF BROAD WAY

- ALLEN, NAKED-A comedy written and directed by Robert Coles about three people who become ob-sessed with the nude body of a handsome man. Thursday, Friday at 8 p.m. Saurday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 5% 315. A Vorcex Theater Company production at the Sanford Meinner Theater, 164 Eleventh Avenue, between 22nd and 22d 5 store (206-1764).
- AMERICAN LESION -- A three-part drama about relation ships by Tom Gilroy; directed by Lili Taylor, Michael Imperioli, and Mark H. Williams. Wednesday-Saturday at 8 p.m.; Sunday at 3 p.m and 7 p.m.; through 5/9; \$10. A Machine Full production at The Play Ground Theater, 230 East 9th Street (388-7416).
- AUNT MARY-A drama by Pam Gems about a young woman who enters into a private haven of artists in Birmingham, England; directed by Gigi Rivkin. Wednesday through Saturday at 8 p. m.; also 5/16 at 2 p.m.; benefit \$30 on 5/22; through 5/22; \$12. Village Theatre Company, 133 West 22nd Street (627-
- THE BALL-A musical by Michael Alasá and Bronwen Jones about lust and lipstick in the late-night world of fashion runway competitions; directed by Alasá. Sat-urday at 7 p.m. and 10 p.m.; \$20. A Duo Theatre pro-duction at **Don't Tell Marna**, 343 West 46th Street (598-4320).
- EL BARRIO USA-A musical-comedy revue that takes a L BARKIO USA—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednes-day at 8 p.m.; \$10, plus a two-drink minimum. The Village Gate, 160 Bleecker Street (982-9292).
- BLOOD/LIFE—Dennis Jordan's drama about three dispa-rate people who collide by the side of the road; directed by Evan Bergman, with an original jazz score. Wednesday through Saturday at 8 p.m.; through 5/11; \$10, \$15. A New Voice Theatre Company production at One Dream Theatre, 232 West Broad-way (279-4200).
- THE BOYS NEXT DOOR-A comedy by Tom Griffin about four mentally handicapped men who try to adapt to mainstream society; directed by Linda S. Nelson. Thursday through Saturday at 8 p.m.; Sun-

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THEATER

day at 2 p.m.; \$25; through 5/9; \$10, \$12. A Shotgun production at **Theatre 22**, 54 West 22nd Street (718-291-1086).

THE BREAKS--A drama by Deb Margolin and Rae C. Wright about two women who work in a nursing home; directed by Cheryl Katz. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 5/23; \$10. Women's Interart Center, 549 West 52nd Street (246-1050).

CENA PARA DOS-(Dinner for Two), a comedy in Spanish by Santiago Moncada about a widow who discovers after 15 years that her late husband was unfaithful; directed by Silvia Brito. Saturday at 8 p.m.; Sunday at 4 p.m.; through 6/27; \$10. Thalia Spanish Theatre, 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729_38801

A DOCTOR, DESPITE HIS BEST EFFORTS-An adapta of Molière's comedy by Michael Feingold; directed by Ed Chemaly. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/9; \$12. The Actors Theater Company production at The Actors Institute, 48 West 21st Street (421-8169).

DRAINING THE BENEVOLENT BATH-A drama written and directed by Jake Wall that deals with sibling bonds and a family's addiction. Opens 5/4. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/16; \$10. American Theatre for Actors, 314 West 54th Street (581-3044).

DRESSING ROOM DIVAS-A comedy by Sal Emmino and Dane Hall about Hollywood stars trapped in a room with two gay florists and a macho gunman; directed by Steven Helgoth. Friday and Saturday at 10 p.m.; Sunday at 5 p.m.; through 5/29; \$10 plus two-drink minimum. Trocadero, 368 Blecker Street (969-

THE DRUM-A two-act dark comedy by Tony Kavanagh about a family of criminals whose son has just been released from the Drum, a mental institution in Dublin; directed by Adrian O'Byme. Tuesday through Saturday at 8 p.m.; through 5/8; \$10. An Irish Playwrights Foundation and Pedal & Crank Theatre Company production at the Nat Horne Theatre, 440 West 42nd Street (741-2577).

GOSSIP FROM THE STITCHING ROOM-A drama by Alfred Dumais about a family in Lewiston, Maine, who must confront a horrible secret; directed by Leo Boylan. Wednesday through Saturday at 8 p.m.; no per-formances week of 5/12; through 5/22; \$10. Ameri-can Theatre of Actors, 314 West 54th Street (581-3044).

HOMO ALONE: LOST IN COLORADO-A comedy revue by Planet Q, a queer comedy troupe, with sketches on such subjects as the Colorado boycott, military bans, such subjects as the Colorado boycott, military bans, Robin Byrd, and Calvin Klein fragrance commercias, directed by Chrisanne Eastwood. Previews begin 5/6 prior to a 5/11 opening. Thursdy at 8 p.m., Friday, Saturday at 8 p.m. and 10:30 p.m.; Sunday at 7 p.m.; also 5/10 at 8 p.m.; \$10. St. Mark's Studio Theater, 94 St. Marks Place, at First Avenue (978–7300).

NOT L BALTIMORE-Lanford Wilson's drama about the inhabitants of a fleabag hotel set for demolition; di-rected by Perry Liu. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/9; \$12. An Art & Work Ensemble production at Synchronicity Space, 55 Mercer Street, between Broome and Grand Streets (925-3960).

THE HUNCHBACK OF NOTRE DAME-A musical by Byror Janis, Hal Hackady, and Anthony Scully based on the Victor Hugo novel; Brian Murray directs a cast of 25. Tucsday through Saturday at 8 p.m.; through 5/15; \$15. Westbeth Theatre, 151 Bank Street (741-0391).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by James Pyduck. Wednesday, Saturday, Sunday at 9:30 p.m.; \$10. Sonia Pilcer's I-Land, monologues in and about New York; Thursday and Friday at 9:30 p.m.; \$10. 13th Street Theater, 50 West 13th Street (675-6677). •• THE LOVE OF THE NIGHTINGALE—A modern adaptation

of the Greek myth of Procne, Philomele, and Tereus, by Timberlake Wertenbaker. Thursday through Sat-urday at 8 p.m.; Sunday at 7 p.m.; through 5/23; \$10. Charas/Teatro La Terraza, 360 East 10th Street, between Avenues B and C (533-6835).

MAD LOVE-A drama by Jennifer Maisel in which a woman in an insane asylum is kidnapped by a tree salesman in order to spend time with her daughter; directed by Dan Oliverio. Wednesday through Sunday at 8 p.m.; through 5/8; \$10. An Antrobus Group production at Studio 4-A Theatre, 29 East 19th Street (691-8366).

MEET MARVIN—A comic trilogy by Robert Patrick about gay life and politics, directed by Lawrence Lane. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; 320. A Glines production at the Courtyard Playhouse, 39 Grove Street (564-8038)

MEETING LILLIE-A drama by Amiri Baraka about a black family from the South living in Newark during the 1940s; directed by Rome Neal. Thursday through Saturday at 7:30 p.m.; through 5/8; \$10. Nuyorican
Poets Cafe. 236 East 3rd Street, between Avenues B and C (465-3167). LA RONDE-Arthur Schnitzler's nineteenth-century

comedy of manners; directed by Norman Rhodes. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/16; \$12. Westside Repertory, 252 West 81st Street (874-7290). SANCTUARIES-A romantic comedy/drama by Sheri Wilner about three women who have retreated to their bathrooms, forcing their men to communicate

through closed doors; directed by Grace Riskin. Fri-day, Saturday, and Sunday at 7 p.m.; \$10. 13th Street Theater, 50 West 13th Street (675-6677). TONY 'N' TINA'S WEDDING-A wedding at St. John's The Tillar's webuinte—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p. m.; Saturday and Sunday at 2 p. m. Phone for prices (279-4200). ●

TOWARDS ZERO-Agatha Christie's murder mystery; in repertory with Michael King and Philip Boland's Murder in Company; Thursday, Friday, Saturday at 8 p. m.; Sunday at 7 p. m. Also featuring New England Evil, a double bill of one-acts The Devil and Daniel Webster and Miss Lizzie Borden. Sunday at 3 p.m.; Tuesday, Wednesday at 8 p.m.; all through 6/20; \$12. Prometheus Mystery Repertory Theatre, 239 East 5th Street, between Second and Third Avenues (477-8689).

rouniea—Noel Coward's tragicomedy about a group of jaded English in the roaring twenties, direct ob y Milton Diaz. Thursday through Sunday at 8 p.m.; no performance 5/14; through 5/16; \$10. York-ville Repertory Company, 339 East 84th Street (348-9189). THE VORTEX-Noël Coward's tragicomedy about a

WASHINGTON SQUARE MOVES-A comedy by Matthew Witten about a group of misfits who try to achieve fame through a marathon chess match in Washington Square Park; directed by Seth Gordon, Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$15. Primary Stages Company, 354 West 45th Street (333-7471).

WNAT THE BUTLER SAW-A black farce by Joe Orton about gender perception, physical deception, lust, leehery, and lunacy; directed by Steven Kiem. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/23; \$10. Kraine, 85 East 4th Street (924-

WHERE THE CROSS IS MADE-A one-act drama by Eugene O'Neill; directed by Mary McGowan. Wednesday through Saturday at 8 p.m.; through 5/8; \$9. Colony Theatre, Taylor Hall, 152 West 71st Street, between Columbus Avenue and Broadway (595

THE WINDS OF GOD-A dark comedy by Masayuki Imai about two Japanese stand-up comedians who are transported back in time to kamikaze school; directed by Yoko Narahashi. Tuesday through Sunday at 8 p.m.; through 5/14; \$10. The Actors Studio, 432 West 44th Street (757-0870).

WINGS THEATRE COMPANY-There's o War Going On, a comedy by Ken Krauss about gays in the military: directed by Steve Thomburg. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 5/16; \$15. Wings Theatre at the Archive, 154 Christo-pher Street (627-2961).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. New York Magazine will be happy to advise you of their availability.



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GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

FRITZ BULTMAN—Paintings spanning his forty-year career, including female nudes, views of Provincetown, and abstract geometric works; through 5/15. Schlesinger, 24 E, 73rd St. (734-3600).

ELIZABETH BUTTERWORTH—Paintings made in preparation for "Macaws," a portfolio of color-printed etchings depicting all members of this sub-species which is also on view; 5/6-6/12. Graham, 1014 Madison Ave. (535-5767).

WENDELL CASTLE—Recent painted furniture; through 6/25. Reggiani, 800 Fifth Ave. (421-0400).

JOHN CONSTABLE AND DAVID LUCAS—Eleven steel plates engraved by Lucas in the 1830s and 1840s after works by Constable, five of which were made under the painter's direction before he died in 1837, and a limited edition of new prints published by the Take Gallery in London, which has ten of the plates in its collection; 5/6-6/5. Salander-O'Reilly, 20E. 79th Sr. (697-6600).

BONNA DENNIS—A new installation titled "BLUE BRIDGE/red shift," based on a train drawbridge on the Hackensack River in New Jersey, and a group of layered painted glass boxes; through 6/5. Sculpture Center, 167 E. 69th (879-3500).

CHRISTOPHER DRESSER—Metalwork, ceramics, glass, furniture, and wallpaper by this influential British designer (1834 1904) whose works were commissioned by Elkington, Liberty, Minton, and other firms, through 5/29. Kurland Zabar, 19 E. 71st St. (517-672)

ROBERT G. EDELMAN—New paintings on paper that depict architectural interiors; through 5/15. Friedman, 980 Madison Ave. (472-1527).

WANG FANGYU/NUA LEE—Paintings with calligraphic forms by both; through 6/22. Marymount Manhattan College, 221 E, 71st St. (517-0475).

GERMAN GARGANO—Expressionistic landscape paintings by an Argentine artist; through 5/29. CDS, 76 E. 79th St. (772-9555).

ALBERTO GIACOMETTI—Twenty-four sculptures, including "Portrait of Annette VI" (1962), a representation of the artist's wife, and several portraits of his brother, the sculptor Diego Giacometrit; through 6/19. Gagosian, 980 Madison Ave. (744-2313).

NANCY GRAVES—Recent sculpture that continues her exploration of varied objects and shapes; through 5/6. Knoedler, 19 E. 70th St. (794-0550).

CHILDE HASSAM—Paintings by this American Impressionist from the gallery's collection; 5/6-6/12. Berry-Hill, 11 E. 70th St. (744-2300).

ADDIE NERDER—Collage constructions; 5/6-6/4. Davis

& Langdale, 231 E. 60th St. (838-0333).
ANTONIUS HOCKELMANN—Bronze sculptures and drawings from the 1960s; through 6/11. Werner, 21 E.

67th St. (988-1623).

CHARLES NOWARD/STANLEY WILLIAM HAYTER—Paintings and drawings from every period of the artist's

HARLES MOWARD/STARLEY WILLIAM HAVTER—Painings and drawings from every period of the artist's career, including his early surrealistic figurative works and later biomorphic abstractions/Prims from the late 1920s to 1960, by this well-known printmaker who established the experimental graphic workshop, Atclier 17, in Paris in 1917. Through 6/18. Hirschl & Adler, 21 E. 70th S. (353–8810). GWEN JOHN—Drawings, paintings, and watercolors from every stage of the artist's career, including scenes of women and children in the church at Meudon, a portrait of Augustus Rodin, landscapes, and cat drawings; through 5/28. Davis & Langdale, 231 E. 60th St. (838-0433).

THOMAS LAWRENCE/DAVID WILKIE—Portraits and landscapes from the late 1700s and early 1800s by this British Romantic artist Paintings, watercolors, and drawings of rural life by this 19th-century Scottish painter. Through 5/15. Feigen, 49 E. 68th St. (628-0700).

CLAUDIA LEDWITH—Recent paintings and prints of objects from nature; through 5/28. Arsenal, Fifth Ave.

and 64th St. in Central Park (360-1309), Mon-Fri.

BRICE MARDEN—New large-scale paintings, drawings, and etchings; 5/5-6/26. Marks, 1018 Madison Ave.

(861-9455).
JAN MUELLER/BOB TNOMPSON—Figurative paintings by both, from the 1950s and 1960s; through 5/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

MACHA POYNDER—Books, screens, pastel and charcoal drawings, and large-scale paintings; through 5/29. La Boetie, 9 E. 82nd St. (535-4865).

ROBERT RAUSCNENBERG—Works from new and continued series, including "Bicycloids," "Urban Bourbons," and "Eco-Eco"; 5/8-6/4. Knoedler, 19 E. 70th St. (794-0550).
BRUMD ROMEDA/ROBERT COURTRIGHT—Bronze sculp-

ture based on the circle, the square, and the triangle-/Bronze sculpture cast from his paper collages. Through 5/22. Kouros, 23 E. 73rd St. (288-5888).

JOHN STOCKDALE/PIA SCHUTZMANN—Recent oil paint-

OHN STOCKDALE/PA SCHUTZMANN—Recent oil paintings that often depict a chair as a central image/Abstract paintings. Through 5/22. Urdang, 23 E. 74th St. (288-7004).

JONN WALKER—Recent abstract works on paper; through 5/29. Munroe, 9 E. 84th St. (249-5480), Wed.-Sat. 12-5.

57th Street Area

MAGDALENA ABAKANOWICZ—Recent sculpture, prints, and drawings; through 6/5. Marlborough, 40 W. 57th St. (541-4900).

JACK BEAL—A survey of paintings and drawings from 1963 to 1993, including a series of portraits of his wife, the artist Sondra Freckelton; through 5/12. Frumkin/ Adams, 50 W. 57th St. (757-6655).

RONNI BOGAEY—Recent still-life and landscape paintings inspired by the artist's travels in Italy; through 5/22. French, 24 W. 57th St. (247-2457).

JAMES BROOKS—Abstract paintings from the 1950s; through 5/28, Washburn, 20 W. 57th St. (397-6780). ALICE DALTON BROWN—Recent paintings and pastels depicting porches of homes in Key West and upstate New York; 5/8-6/5. Fischbach, 24 W. 57th St. (759-

CHARLES BURCHFIELD—Watercolors executed early in the artist's career, between 1915 and 1922, including fanciful landscapes, nocturnal scenes, houses, and flower studies; through 5/15. Kennedy, 40 W. 57th 57 (541-960)

LUI DAN/HIROMITSU MORIMOTO—Landscape paintings in ink on paper that draw on his experience as an artist of China's Red Guard generation/Photographs of nudes, still life, and unmade beds printed on unstretched linen. Through 6/12. Takashimaya, 693 Fifth Ave. (350-0100).

RICNARD DIEBENKORN—Prints dated between 1948 and 1992, including both his figurative and later abstract styles; 5/6-6/30. Sheehan, 41 E. 57th St. (888-4220).

JOHN DOBBS-Paintings of urban subjects from the past

two decades; through 5/22. Babcock, 724 Fifth Ave.

PATERSON EWEN—Large-scale paintings of natural phenomena on gouged plywood; through 6/5. Baldacci, 41 E. 57th St. (826-4210).

41 E. 5/th St. (826-4210). MARY FRAME—Recent large-scale paintings, a bronze sculpture, collages of handmade paper, and paintings on wooden boxes on the theme of the messenger; through 5/28. Midtown Payson, 745 Fifth Ave. (738-1000).

JULIE MEFFERNAN—Large-scale paintings of plates of fruit that appear to be traditional still lifes, but incorporate mysterious vignettes that question ideas of beauty; through 6/5. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

LONNIE NOLLEY—Sandstone sculptures, carvings, wiremetal-wood-and discarded remnant assemblages, and paintings by this self-taught artist who lives on the outskirts of Birmingham, Alabama and uses his backyard as his studio; through 5/28. Ross, 50 W. 57th St. (307-0400).

ALEXANDRE IACOVLEFF—Paintings and drawings from every period of his career, including sanguines and pastels from his travels throughout Africa and Asia and theatrical and ballet subjects; \$/5-6/4. A La Vielle Russic, 781 Fifth Avc. (752-1727).

SANDRA JACKMAN—New collages and constructions that incorporate book-like parts; through 5/22. Drake, 50 W. 57th St. (582-5930

JOHN KEANE—Allegorical paintings that take a cynical look at television and its power over society; through 5/21. Dintenfass, 50 W. 57th St. (581-2268).

5/21. Dintenfass, 50 W. 57th St. (581-2268).
MSELM KIEFER—Two new installations entitled "20 In Jahre Einsamkeit" that are based on an action the artist performed before leaving Germany in 1992; through 5/29. Goodman, 24 W. 57th St. (977-7160).

ALPHONSE MATTIA/EDWARD ZUCCA—Wood furniture inspired by memories of monster movies and his Italian Catholic upbringing/Humorous furniture that comments on various social and political issues. Through 5/8. Joseph, 745 Fifth Ave. (751-5500).

ROBERT MOTHERWELL—The complete "Elegy" prints; through 5/29. Long, 24 W. 57th St. (397-2001).

LIKA MUTAL—New stone sculpture that refers to landscape, each work carved from a single piece of travertine, granite, or limestone; through 6/12. Haime, 41 E. 57th St. (888-3550).

DENNIS OPPENHEIM—New sculpture; 5/5-6/12. Blum Helman, 20 W. 57th St. (245-2888).

BILL PANGBURN—Recent paintings; through 5/29. De Nagy, 41 W. 57th St. (421-3780).

BEVERLY PEPPER—New sculpture, in the fifth floor gallery, and a survey of her work for public spaces on the sixth floor, through 5/28. Emmerich, 41 E. 57th St. (752-0124).

LINCOLN PERRY—Multi-panel narrative paintings of figures in mysterious interiors and gardens, plus a group of terracotta wall reliefs; through 5/15. Tatistcheff, 50 W. 57th St. (664-0907).

PABLO PICASSO—Unpublished prints from the Marina Picasso Collection, dating from 1914 to 1962; through 6/25. Krugier, 41 E. 57th St. (755-7288).

MATTNEW RADFORD—Large-scale paintings, works on paper, and monotypes that depict scenes from urban life, through 5/15, at Borgenicht, 724 Fifth Ave. (247-2111) and The Gallery, 30 Bond St. (505-9668). See "Solos," "Other."

JOANNE MILLER RAFFERTY/PHYLLIS GAUGHRAM—Abstracted landscapes and seascapes in mixed media on paper and canvas/Collage and painting on handmade paper; through 5/29. Reece, 24 W. 57th St. (333-5830). SARAN RAPSON-New paintings that are predominantly black, thickly reworked, and often scrawled with cynically humorous writing, plus recent drawings; through 6/12. Yoshii, 20 W. 57th St. (265-8876).

GEORGE SEGAL-Recent large-scale sculpture, including multi- and single-figure works; through 5/15. Janis, 110 W. 57th St. (586-0110).

JOEL SHAPIRO-Recent sculpture; through 6/5. Pace, 32 E. 57th St. (421-3292).

RUFINO TAMAYO-Prints executed between 1974 and 1991 in collaboration with the Mixografia Workshop in Mexico City and Los Angeles; through 5/28. Associated American Artists. 20 W. 57th St. (399-5510).

PAVEL TCHELITCHEW-Paintings from the 1920s through the 1950s that trace his gradual change from realism to abstraction: through 5/29. Rosenfeld, 50 W. 57th St. (247-0082)

HOYCE TREIMAN-Whimsical figurative paintings, drawings, and hand-colored etchings by this artist who Schmidt-Bingham, 41 E. 57th St. (888-1122).

So Ho and TriBeCa

SUSAN AMBRICO-Paintings restricted to a palette of black, white, and grays, and influenced by alchemy and planetary movements; 5/8-6/30. Weiss, 68 Laight St. (925-7313), Thur.-Sat. 12-6.

SIAN ARMAIANI-Small-scale mixed-media sculpture and collages that comment on contemporary Ameri-can life and the changing American landscape, in a se-ries titled "Streets", through 5/29. Protetch, 560 Broadway (966-5454).

LC. ARMSTRONG—Autobiographical works that deal with language and violence, including paintings covered with sheets of carbon paper, over which the artist pours polyester resin, and cast-bronze sculptures of tire treads; 5/6-6/5. Lee, 588 Broadway (966-2676).

RICHARD ARTSCHWAGER—A survey of drawings, in-cluding studies for paintings and sculpture; through 6/5. Nolan/Eckman, 560 Broadway (925-6190).

ILAN AVERBUCH-New monumentally-scaled sculptures in lead, wood, and stone that employ vertical and circular shapes and take their inspiration from such di chotomies of life as male and female; through 5/15. Hoffman, 429 W. Broadway (966-6676).

RUTH BAUMGARTE-Vividly-colored expressionistic paintings inspired by the artist's trips to southern Afri-ca; through 5/28. Einstein, 591 Broadway (226-1414).

JOHN BEERMAN—Recent paintings and works on paper; through 5/29. Beitzel, 102 Prince St. (219-2863). MIRIAM BEERMAN—Paintings from 1965 to the present that portray humans as fundamentally evil; through 5/30. Klarfeld Perry, 472 Broome St. (941-0303).

HOWARD BEN TRE—Cast-glass sculptures inspired by temple architecture and ritual objects in Thailand and Bali, where the artist was a recent visitor, through 6/5. Cowles, 420 W. BRoadway (925-3500)

DANIEL BUREN/NANCY HOLT—Recent works by both; through 5/22. Weber, 142 Greene St. (966-6115).

MICHAEL BYRON—New paintings, through 5/31. Wimmer, 560 Broadway (274-0274).

ERNST CARAMELLE—Works on paper and wall paint-ings; through 5/14. Markey, 55 Vandam St. (627-4446).

ELIZABETH CATLETT—Figurative sculpture; 5/8-6/8. Kelly, 591 Broadway (226-1660).

KI WON CHOI—New bronze sculpture; 5/5-6/5. Hum-phrey, 594 Broadway (226-5360).

ROBERT COTTINGHAM—Paintings from his "Twenty-Seven Heralds" series that fuse advertising signage with railroad imagery; through 6/5. Lewin, 136 Prince St. (431-4750). ADAM CVUANOVIC-Paintings and installations; through

5/15. Anderson, 63 Thompson St. (431-8547). PEGGY CYPHERS-Recent paintings from the artist's

"Lexicons of Paradise" series; through 5/29. Donahue, 560 Broadway (226-1111).

HANNE DARBOVEN—A photographie installation titled "Stundenbuch": through 5/22. Castelli, 420 W. Broadway (431-5160).

PAUL DICKERSON—New works that combine painting and sculpture; through 5/26. Stark, 594 Broadway (925-4484).

MARK DI SUVERO—A new large-scale sculpture; through 6/12, Gagosian, 136 Wooster St. (228-2828).

TONI DOVE-A computer-driven slide and sound installation, plus a new artist's book; through 5/15. Grana-ry Books, 568 Broadway (226-5462).

MANNY FARBER—Paintings that depict odd combina-tions of familiar objects and figures as seen from above: through 5/15. Esman, 575 Broadway (219-

SYLVIE FLEURY-New works; 5/7-6/5. Postmasters, 80 Greene St. (941-5711).

Guttner Forg.—Recent paintings and drawings on Canson paper in which the artist moves away from geometric minimalism to a more expressive gesture; through 5:29. Luhring Augustine, 130 Prince St.

TERRY FOX—New sculpture and drawings; through 6/12. Feldman, 31 Mercer St. (226-3232).

TSIBI GEVA—New paintings that combine the ornamen-tal design of the Kefiyeh and the backgammon board with expanses of illuminated abstraction; through 5/15. Nosei, 100 Prince St. (431-9253).

FELIX GONZALEZ-TORRES-New works; through 5/29. Rosen, 130 Prince St. (941-0203).

MARY NAMBLETON—Recent abstract paintings; 5/19. Auchincloss, 558 Broadway (966-7753).

RAND HARDY—Recent abstract sculpture made with wood, wax, and cardboard; through 5/15. Morrison, 59 Thompson St. (274-9059).

MARY HEILMANN—Recent abstract paintings; through 5/22. Hearn. 39 Wooster St. (941-7055).

Y.Z KAMI—New paintings by this Iranian-born artist that address the AIDS issue by exploring the biblical tale of Jacob and his brothers; through 6/12. Toll, 146 Greene St. (431-1788). ALEX KATZ-A recent monumentally-scaled painting ti-

tled "January Morning"; through 5/12. Rubenstein-/Diacono. 130 Prince St. (431-4221).

CLAIRE KLAREWICZ-OKSER—Recent figure paintings with psychological overtones; through 5/28. Perlow, 560 Broadway (941-1220).

WOONG KIM—Abstract paintings that incorporate sand, dry pigment, and fabric; through 5/29. M-13, 72 Greene St. (925-3007). GUILLERMO KUITCA-New large-scale paintings that use diagrammatie imagery from maps, genealogical tress, and constellations; through 6/12. Sperone Westwater, 142 Greene St. (431-3685).

GREG KWIATEK—Abstract paintings and works on paper that suggest the light of a landscape; through 5/29. A/C, 580 Broadway (226-7271).

ARTURO LINDSAY-An installation titled "El Monte that is based on Santeria and dedicated to Lydia Cabrera, an ethnographer who documented the rituals nace, 112 Franklin St. (925-4671).

CARLO MARIA MARIANI/IOSEPH BEUYS-Recent abstract aintings that express separate dream states/Drawing om 1951 to 1983. Through 5/28. Hirschl & Adle Modern, 420 W. Broadway (966-6211).

REE MORTON-Sculpture, installations, and drawings from the artist's estate, covering the years 1971 to 1974; through 6/5. Alexander, 59 Wooster St. (925-

MICHAEL MULHERN-Small-scale abstract paintings executed primarily in black and white; through 5/15. Ro-senberg, 115 Wooster St. (431-4838).

JENNIE R. NICHOLS/BOBBY NEEL ADAMS-Sculpture that incorporates human hair/Photographs exploring the influences of time, co-habitation, and genetics as determinants of identity and character. Through 5/22. Van Eck, 420 W. Broadway (219-0717).

ORLAN-Objects and photographic images that document facial reconstructions undertaken by the artist to ment racust reconstructions undertaken by the artist to transform her face into a composite image based on historical paintings of her mythological ideals, among them Diana, Psyche, and Venus; through 5/22. Pen-ine Hart, 457 Broome St. (226-2761).

MAURIZIO PELLEGRIN—Recent assemblages of clothing and objects; through 6/15. Shainman, 560 Broadway (966-3866).

RONA PONDICK—An installation of sculptural objects that refer to male and female sexuality and gender is-sues; through 6/5. Freire, 130 Prince St. (941-8611).

LILIANA PORTER-New paintings of objects that explore

the theme of fragmented reality and draw on the artist's childhood in Buenos Aires; through 6/12. Steinbaum, 132 Greene St. (431-4224).

ODILON REDON-Works from the Woodner Family Collection, including his charcoal noir drawings from the mid-1860s through the 1890s, and two paintings; through 5/28. The Drawing Center, 35 Wooster St. (219-2166), Tue., Thu, Fri. 10-6, Wed. 10-8, Sat. 11-6, \$3 admission.

COLLIER SCHORR-Works that focus on the nature of ceremony and its role in winning approval of an indi-vidual within the community, comprising sculptures of isolated and disengaged objects such as staircases, rope ladders, doorknobs, and wedding paintings and drawings, through 5/22. 303, 89 Greene St. (966-5605)

SEAN SCULLY—Recent paintings of stripes with inset painted panels or sections of bare steel; through 6/26. Boone, 417 W. Broadway (431-1818).

JOEL SHAPIRO—Recent sculpture; through 6/5. Pace, 142 Greene St. (431-9280). See "Solos," "57th Street Ares PETER SHELTON-An installation titled "thingsgetwet"

that juxtaposes found and sculpted objects cast in cop-per, based on such sources as anatomy, zoology, architecture, and anthropology; through 5/29. Louver, 130 Prince St. (925-9205).

HAMCY SPERO/LEON GOLUB—Paintings from the 1950s and 1990s by both; through 5/15. Baer, 476 Broome St. (431-4774).

HAIM STEINBACH-An installation titled "Rock Paper Scissors" incorporating sound and large and small wall reliefs that conceal objects; 5/8-6/30, Sonnabend. 420 W. Broadway (966-6160).

LINDA STOJAK—Gestural mixed-media paintings; through 6/2. Haller, 560 Broadway (219-2500).

ELAINE STURTEVANT/MELISSA GWEN MILLER—A pho-tographic installation/New works in a series titled "Perishables." Through 5/29. Stux, 163 Mercer St. (219-0010)

JOHN TORREANO-Recent works in which gemstones and other objects are set into wood as projecting spheres: 5/6-6/1. Helander, 594 Broadway (966-

STEVE WNEELER—Modernist paintings, watercolors, drawings, and prints that relate to his 1947 art book, Hello Steve; through 5/22. Snyder, 588 Broadway (941-1037) THOMAS WOODRUFF-Three separate series of paintings

that employ American tattoo imagery and expose th trappings of our culture; through 5/22. P.P.O.W. trappings of our culture, 532 Broadway (941-8642). ALBERT YOUNG-Welded steel and cast glass sculptures

inspired by the artist's memories of growing up in Detroit and experiencing the effects of urban flight and racial upheaval; through 5/22. Miller, 560 Broad-way (226-0702).

Other

POLLY APPELBAUM/PAM GLICK-Recent floor and wall ces/Paintings. Through 5/30. Ramnarine, 43rd Ave., Long Island City, N.Y. (718-361-5324).

GARY BASEMAN—Iconographie paintings on kraft paper-board; through 6/6. Illustration, 330 E. 11th St. (979-1014). FELIX DROESE-A site-specific installation titled "Van-

ishing Images" that incorporates prints, large paper-cuts, and sculpture constructed from the charred recuts, and scalpture constructed from the charred re-mains of the building's roof; through 5/23. New York Kunsthalle, 210 E. Fifth St. (529-5691), Tue.-Fri. 2-8, Sat. and Sun. 10-6. LAWRENCE FANE-New sculpture; through 5/29. Bace.

2 Bond St. (388-9755). ROD GILCHRIST-Paintings on wood and metal con

structions that juxtapose signs and symbols from dai-ly life; through 5/29. Information, 411 E. 9th St. (505-

RED GROOMS—A survey of his multi-media sculptural streetscapes; through 7/31. Grand Central Terminal, entrance on 42nd Street, between Vanderbilt and Lex-ington Aves. (532-4900), Mon.-Fri. 11-7, Sat. and Sun. 12-5, adults \$3, seniors and children \$1 (Metro-North, Long Island Rail Road and Transit Authority customers \$2 with a valid ticket or token ten-pack). flect the artist's social and political views; through 5/25. The Kraine, 85 E 4th St. (460-0982).

FRANC PALAIA—Six window installations of illuminated photo sculptures; through 5/31. Broadway Windows, Broadway and E. 10th St. (998-5751), on view daily, 24 hours.

CARMEN PERRIM—A site-specific installation for which the artist has created a net of industrial rubber bands to cover the gallery's walls; through 5/22. Swiss Institute, 35 W. 67th St. (496-1759), Tue. Sun. 2-7. See "Solos," "SoFd and TriBeCa."

MATTHEW RADFORD—Recent large-scale paintings, works on paper, and monotypes that depict urban life, through 5/15, at The Gallery, 30 Bond St. (505-9668), and Borgenicht, 724 Fifth Ave. (247-2111). See "Solos." "5/1b Street Area."

ALBERTO REY—Paintings on wood blocks that depict images from his childhood and images appropriating Hispanic culture; through 5/28. Intar, 420 W. 42nd St. (695-6135), Mon.-Fri. 12-6.

GROUP SHOWS

Madison Avenue and Vicinity

BERRY-HILL—11 E. 70th St. (744-2300). "The Apple of America: The Apple in 19th-Century American Art," with paintings by Cropsey, Decker, Hassam, Heade, Homer, Mount, Thompson, Whittredge, others; 5/6-6/29.

CADE—1045 Madison Ave. (734-3670). Sculpture by Edelstein, Pincemin, Rotterdam, Wallach; through

CHINA INSTITUTE—125 E. 65th St. (744-8181), Mon.-Fri. 10-5 (Tue. until 8), Sat. 10-1. "Discarding the Brush: Gao Oipei and the Art of Finger Painting," with paintings on loan from the Liaoning Provincial Museum and the Shenyang Palace Museum, People's Republic of China; through 6/12.

FINDLAY—984 Madison Ave. (249-2909). Paintings by artists who were associated with The Ecole des Beaux-Arts in Paris in the 1940s, including Bardon, Brasilier, Brianchon, Cathelin, Genis, 5/10-7/2.

GOETHE HOUSE—1014 Fifth Ave. (439-8700), Tue. and Thur. 12-7, Wed., Fri. and Sat. 12-5. "Parallax View: New York-Koln," with works by artists from Cologne and New York, including Armaly, Dion, Fraser, Friesenwall, Grayson, Koether, Krebber, Ronnins, von Bonin, Zobernig; through 619.

GROLIER CLUB—47 E. 60th St. (838-6690), Mon.—Sat. 10–5. "The American Livre de Peintre," an exhibit of books with original prints by Bourgeois, Calder, Clemente, Duchamp, Kruger, Long, Murray, Rauschenberg, Ruscha, Samaras, Tuttle, others; through 5/15.

SNEPHERD—21 E. 84th St. (861-4050). 19th and 20thcentury European drawings and sculpture; through 6/5.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "From the Volcano: 20th-Century Artists from the Canarries," with works by Abad, Bordes, Chirino, Dominguez, Gil, Ismael, Manrique, Salvador, others; through 5/15.

YORK—21 E. 65th St. (772-9155). Paintings, drawings, sculpture, and furniture executed in Philadelphia between 1815 and 1930, by Carles, Cassatt, Hoffmann, Pabst, Sheeler, others; through 5/29.

57th Street Area

ARCHIVES OF AMERICAN ART—122S Ave. of the Americas (399-5030). Paintings, sculpture, and documents from 1929 to 1939 that document the collaboration of Dorothy C. Miller, one of the first curators at the Museum of Modern Art, and her husband, Holger Cahill, who was Director of the WPA Federal Art Project, through 6/18.

IBM—590 Madison Ave. (745-3500), Tue.—Sat. 11-6. "Two Lives: Georgia O'Keeffe and Alfred Stieglitz—A Conversation in Paintings and Photographs"; "Master European Paintings from the National Gallery of Ireland: Mantegna to Goya"; through 6/26.

MATHES—41 E. 57th St. (752-5135). "Landscape: Myth vs. Reality," with works by Bowling, Celmins, Deutsch, Jenney, Kiefer, Long, Ruff, Smithson; through 6/5.

MCCOY-41 E. 57th St. (319-1996). "Heads and Por-

traits: Drawings from Piero di Cosimo to Jasper Johns," with works by Auerbach, Carracci, Close, Courbet, Freud, Gorky, Lichtenstein, Matisse, Schiele. Warhol, others: 5/6-6/12.

PAINEWEBBER—1285 Ave. of the Americas (713–7800), Mon.-Fri. 8-6. "The Studio Museum in Harlem: 25 Years of African-American Art"; through 5/14.

Years of African-American Art"; through 5/14.

ST. ETIENHE—24 W. 57th St. (245-6734). "The Outsider Question: Non-Academic Paintings from 1900 to the Present," with works by Arning, Bombois, Darger,

Evans, Finster, Pippin, Wolfli, others; through 5/28. SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070).
Prints, drawings, and photographs by Acconci, Nauman, Thek; through 5/22.

ART IN GENERAL—79 Walker St. (219-0473). "For the Seventh Generation: Native American Artists Counter the Quincentenary, Columbus, New York." with works by Cooday, Durham, Jemison, Quick-To-See Smith, Walkingstick, others; "The Conversaion: Barbara Takenaga", "Window Dressed in Parties Takenaga, "And wow Dressed in Parties John Bennet;" 578-64/26.

ARTISTS SPACE—223 W. Broadway (226-3970). "Activated Walls," with works drawn or painted directly on the gallery's walls by Agro, Aguilar, Butler, Ford, Haberstroh, Lee, Sapp, Whitney, others; "AIDS Forum: Bruce Eves—Interrogation"; through 5/15.

B4A-510 Broadway (925-9735), Thur. and Fri. 12-5, Sat. 12-6. Works exploring humor by Hegarty, Irons, Walt; through 5/22.

BRIET—558 Broadway (334-0433). "Jean-Francois Millet: A Dialogue," with works by Arman, Baechler, Cemin, Le Gae, Muniz, Steinberg, Webster, others; through 5/30.

CAVIN-MORRIS—560 Broadway (226-3768). "Ideo-Syncretics 2: Diasporic Creolizations," with works by Kayiga, Morrison, Stout, through 5/22.

CROWN POINT PRESS—568 Broadway (226-5476).

Prints by Bechtle, Brown, Thiebaud; through 6/5.

EXIT ART/THE FIRST WORLD—548 Broadway (966-7745). "Michael James O'Brien: Assembling Gender—Photographs 1990-1993"; "Shelagh Kedley: In Vivo—Drawings and Objects"; "The Design Show:

det—Photographs 1990-1993"; "Shelagh Keeley: In Vivo—Drawings and Objects"; "The Design Show: Exhibit Invitations in the U.S.A., 1940-1992"; through 6/12.

FOSTER PEET—53 Crosby St. (966-9024). Paintings by Brause, Cockrill, Renzoni; through 5/20. INGBAR—568 Broadway (334-1100). Two- and three-

dimensional interpretations of architecture by Christo, Estes, Hass, Hundertwasser, Jacquette, Kepets, Naegele, others; through 5/22.

KEEN—423 Broome St. (966-2216). Works by 13 Chinese artists from China, Europe, and the United States; 5/5-6/5.

LEDISFLAM—584 Broadway (925–2806). Works by Cerveny, Monti, Weiss; through 5/22.
110 GREENE STREET—110 Greene St. (343–9636). Paint-

ings and mixed-media works by Buchwald, Caracciolo, Ireland, Le Va, Lonbardi, Rockburne; through 5/15.

SHAPOLSKY—99 Spring St. (334-9755). Abstract and

figurative paintings by seven Latin American artists working in their own countries and in New York, including Celis, Chab, Cuevas, De Szyszlo, Fernandez, Rayo, Toral; 5/8–6/5.

SPERONE WESTWATER—121 Greene St. (431-3685). A

survey of 20th-century drawings, with works by Balla, Leger, Nauman, Rauschenberg, Richter, Rothenberg, Schnabel, Warhol, others; through 6/5.

ZWIRNER—43 Greene St. (966-9074). "Coming To Power: 25 Years of Sexually X-plicit Art by Women," with works by Bourgeois, Edelson, Fried, Goldin, Grossman, Minter, Sherman, Wilke, others; through 6/12.

Other

BRAATHEN—33 Bleecker St. (777-1161), Thur.—Sat. 10-6. "Urban Analysis," with works by 17 artists, including Antoni, Blake, Covert, Goldin, Oppenheim, Ricard, others; through 5/15.

GREY ART GALLERY AND STUDY CENTER—33 Washington Place (998-6780), Tue., Thur., Fri. 11-6:30, Wed.

11–8:30, Sat. 11–5. "NetherArt: A Dutch Response to the Nincties," with works by 10 Dutch artists and collaborative teams, including Dallinga, van Hanegem, Janssen, Jongenelis, Kaagman, Likely, Scholte, Starken, Tempi & Wolf, Wertheim; through 5/15.

LEHMAN COLLEGE—250 Bedford Park Blvd. West, Bronx (794-5331). "Friends and Neighbors: The Art of John Aheam and Rigoberto Torres"; "Mayakovsky: Man or Myth?"; through 6/3.

MILLER—21–23 Peck Slip (608-4541). Folding screens by Ace, Gunderson, B. & M. Houlding, Lewis, Recchia, Slavin, Tsiaras, others; through 5/15.

SNUG HARBOR CULTURAL CENTER—Newhouse Center for Contemporary Art, 1000 Richmond Terrace, Staten Island, N. V. (718-445-2500), Wed. 5un. 12-5, \$1 suggested donation. "In the Ring," with works on the theme of boxing by Adkins, Drexler, McGowin, Ossorio, Wong, others; through 5/30.

WASHINGTON SQUARE PARK—Open 24 hours a day, for information call 996-6780, "Other Borders: Six Irish Projects," organized by New York University's Grey Art Gallery and Study Center, with site-specific installations by Cross, Cullen, Blue Funk, Hardy, Kearney, Napier, through 5/15, Maps are available at the Grey Gallery, 33 Washington Place, Tue., Thu., Fri., 11-630, Wed 11-820, Sea 11-5.

WHITE COLUMNS—154 Christopher St. (924-4212).
"The Naming of the Colors," with works by Bachman, Ericson and Ziegler, Gonzalez-Torres, Larner, Miller, Serrano, others; through 5/23.

PHOTOGRAPHY

NUBAR ALEXANIAN/MARILYN BRIDGES—Photographs of the Andean people of Peru taken between 1978 and 1989/Aerial photographs of Peru. Through 5/29. Burden, 20 E. 23rd St. (505-5555).

JAMES CASEBERE—New color photographs that use the artists models of prisons as subject matter; through 5/29. Klein, 594 Broadway (431-1980).

WILLIAM CLAXTON—Black-and-white photographs of jazz musicians taken in the 1950s and 1960s in Los Angeles, Chicago, Memphis, New York, New Orleans, St. Louis, and Newport, R.I.; through 5/22. Witkin, 415 W. Broadway (925-5510).

WILLIAM CLIFT—Photographs taken between 1956 and 1992; through 6/12. Equitable, 787 Seventh Ave. (554-4818).

PHILIP-LORGA DICORCIA/FISCHLI & WEISS—Theatrically-lit photographs that depict figures in ominous domestic settings/Collaborative photographs and sculpture from 1979 to 1986. Through 5/15. Wooster Gardens, 40 Wooster St. (941-6210).

ALEXANDRA EDWARDS/NICHAEL HOWELLS—Twelve large black-and-white still lifes of plant forms and other objects, printed on watercolor paper/Close-up portraits of the human face that verge on abstraction. Through 5/29. Danziger, 415 W. Broadway (226-0056).

GREENBERG—120 Wooster St. (334-0010). Recent works by Joyce Tenneson and 19th-century photographs by Baldus, Le Gray, Teynard, Tripe; through 5/15.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.— Sun. 11-6. \$4; students and seniors \$2.50. Through 6/27: "Intimate Visions: The Photographs of Dorothy Norman." Through 6/27: "Malcolm X: A Photo History."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768–4680), Tuc. 11–8, Wed.—Sun. 11–6. \$3.50; students and seniors \$2. Through 7/18: "Commodity Image."

JOSEL ROUDELKA/NAN GOLDIN—Photographs from four bodies of work, including pictures of the European Gypsy underworld and photographs of the invasion of his native Czechoslovakia in 1968/Photographs of transvesties taken from the early 1970s to the present. Through 6/12. Pace/MacGill, 32 E. 57th St. (759-7000).

MILLER—138 Spring St. (226-1220). A portfolio of black-and-white photogravures by Christian Boltanski titled "Gymnasium Chases," and works by Cartier-Bresson, Levitt, Mayne; through 5/15.

RICHARD MISRACH—Large-format photographs of clouds; through 6/5. Mann, 42 E. 76th St. (570-1223). ANDREA MODICA—Platinum palladium prints of baseball players from the local farm team of the New York

- Yankees; 5/8-7/2. Saul, 560 Broadway (431-0747). DOROTNY NORMAN—Photographs from the 1930s through the 1950s, including studies of Alfred Stieg-litz, portraits of artists and intellectuals, modernist abstractions, and still lifes; through 5/15. 292, 120 Wooster St. (431-0292).
- RICHARD PRINCE—Recent photographs that concentrate on biker culture; through 6/12. Gladstone, 99 Greene St. (431-3334).
- RICE-325 W. 11th St. (366-6660). "Slowly Through Time," with photographs that evoke the past by Fournet, Gentl, Gallagher, Millan, West; through
- STALEY-WISE-560 Broadway (966-6223). Photographs of women by Dahl-Wolf, Horst, Mark, Miller, Newton, Ritts, Scavullo, Steichen, Weber, others; through 5/22
- TED VICTORIA—Camera obscura projection boxes and an installation that pokes fun at the American Dream, family values, and the Reagan years; 5/6-6/5. Baum, 588 Broadway (219-9854).

MUSEUMS

- AMERICAN CRAFT MUSEUM-40 W. 53rd St. (956-6047). Wed .- Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$4.50, seors students \$2, children under 12 free. Through 7/4: "Glass Installations." Through 7/4: "Sixties Ceramics." Through 5/2: "The Tea Party
- AMERICAN MUSEUM OF NATURAL HISTORY-CPW at 79th St. (769-5000). Sun.-Thu. IO a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Ja-pan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial nyaugaret mean trail of Pacific Peoples . . . Celestial Plaza . . Hall of South American Peoples . . Auro-ra Gem Collection. Through 10/31: "Jumbo: The World-Famous Elephant." Through 5/9: "Amazon Portrait: Indios e Caboclos."
- ASIA SOCIETY-725 Park Ave. at 70th St. (288-6400). Tuc.-Sat. 11 a.m.-6 (Fri. until 8), Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 8/15: "Gods, Guardians, and Lovers: Temple Sculptures from North India, A.D. 700-1200."
- BROOKLYN MUSEUM-200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Through 1/2/94: "Leon Polk Smith: Selected Works 1943-1992 Promised Gifs." Through 9/30: "Contemporary Monoprints." Through 12/30: "Fancy Feet: A Historic Collection of Ladies' Footwear from The Brooklyn Museum." Through 5/23: "Manet to Picasso: Prints and Drawings from The Brooklyn Museum
- COOPER-NEWITT MUSEUM-Fifth Ave. at 91st St. (860-OPER-NEWITT MUSEUM—Fifth Ave. at 91st St. (860-6688). Tue. 10 a.m.—9, Wed.—Sat. 10 a.m.—5, Sun. noon—5. \$3; seniors and students \$ 1.50; free Tue. after 5. Through 7/25: "Collecting A to Z." Through 7/25: "Czech Cubism: Architecture and De-Sign." Through 6/27: "Choices." Through 9/26: "A Memorial to Jan Palach." Through 9/26: "Process of Design: Cheryl R. Riley." Through 9/26: "Design and Fabric Technology: Pushing the Limits." Through 9/26: "Tools for the Table: Designs for Dining.
- DIA CENTER FOR THE ARTS-548 W. 22nd St. (431-IA CENTER FOR THE ARTS—548 W. 22nd St. (431– 9232). Thu.-Sun. noon—6. Suggested contribution \$3. Installation by Dan Graham. Through 6/20: "Katharina Fritsch." Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20: "Robert Gober." Through 12/31/93: "On Kawara: One Thousand Days One Million Years." 393 W. Broadway, Wed.—Sat. noon—6. Through 6/20: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.—Sat. noon—6. Through 6/20: Walter De Maria's "The New York Earth Room
- FRICK COLLECTION-1 E. 70th St. (288-0700), Tuc.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted.
- GUGGENNEIM MUSEUM-Fifth Avc., (423-3500). Mon.-Wed., Fri.-Sun. 10 a.m.-8 (Tuc. (425-3000). Mon.—Wed., fri.-Sun. 10 a.m.—8 (luc. 5-8 pay what you wish), closed Thu. 57, students and seniors \$4. Through 5/17: "Osmosis: Ettore Spalletti and Haim Steinbach." Through 5/19: "Richard Serra." Through 6/13: "Pleasso in the Age of Iron." Through 9/30: "Modern Masters: Selections from the Permanent Collection.
- GUGGENNEIM MUSEUM SONO-575 Broadway (423-

- 3500). Sun., Mon., Wed. 11 a.m.-6, Thur.-Sat. 11 a.m.-10 p.m., closed Tue. Note: Museum will close at 5:30 p.m. on 5/20. \$5; students and seniors \$3. Through 5/9: "Photography in Contemporary German Art: 1960 to the Present." 5/7–9/19: "Paul Klee at the Guggenheim Museum SoHo.
- JAPAN SOCIETY-333 E. 47th St. (832-1155). Tuc.-Sun. 11 a.m.-5. Suggested contribution \$2.50. Through Art."
- METROPOLITAN MUSEUM OF ART-Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, St. (678-580). 10e.-1 nb. and Sun. 9:30 4.nt.-5:15. Fri. and Sat. 9:30 a.m., 9. Contribution \$6; children and seniors \$3. Through 9/12: "Abstract Expression-sim: Works on Paper." Through 10/31: "Persian Tiles." Through 6/20: "Splendid Legacy: The Havemeyer Collection, Impressionism Comes to Ameri-ca." Through 7/4: "The Waking Dream: Photography's First Century—Photographs from the Gilman Paper Company Collection." Through 5/9: "Painters of the Great Ming: The Imperial Court and Zhe School," Through 5/23: "The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C." Through 9/5: "Arthur B. Davies Landscapes in The Metropolitan Museum of Art." Through 7/4: "Loma Negra, A Peruvian Lord's Tomb." Through 8/8: "Infra-Apparel." Through Tomb." Through eve: mrra-reparet. Amough 5/28: "Diamond Jenness in the Pacific Islands, 1911– 12" (note: this exhibition is open Tue.—Fri. only, from 10 a.m.—4:30). The Cloisters, Fort Tryon Park (923– 3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.
- PIERPONT MORGAN LIBRARY-29 E. 36th St. (685-0008), Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$5; students and seniors \$3. Through 8/15: "The Observant Eye: Henry James, 1843–1916." Through 8/15: "A Great Legacy: Morgan Collec-tions, 1913–1943." Through 8/15: "Treasures from the Permanent Collections." Through 6/13: " 'Pursuit to the End': Ulysses S. Grant as Strategist."
- MUSEUM FOR AFRICAN ART-593 Broadway (966-1313), Wed. and Thu. 11-6, Fri. and Sat. 11-8, Sun. 11-6. \$3; seniors, students, and children \$1.50. Through 8/8: "Secrecy: African Art That Conceals and Reveals."
- MUSEUM OF AMERICAN FOLK ART-2 Lincoln Square (595-9533), Tue.-Sun, 11:30 a.m.-7:30, closed Mon. Free. Through 9/12: "Bob Bishop: A Life in American Folk Art
- MUSEUM OF MODERN ART-11 W. 53rd St. (708-9480). Daily (except Wed.) 11 a.m.-6, Thu. to 9, closed Wed. \$7.50; students and seniors \$4.50; Thu. 5-9 pay what you wish. Through 7/6: "Reading Prints." Through 5/18: "Thresholds/Santiago Calatrava: Structure and Expression." Through 7/6: "Philip-Lorca diCorcia: Strangers." Through 7/6: "John Heartfield: Photomontages."
- MUSEUM OF THE CITY OF NEW YORK-Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; 103rd St. (334-1672). Wed.-3at. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$5; students and seniors \$3. Through 12/93: "Broadway! 125 Years of Musical Theater." Through 9/19: "Welcome to Your Second Home: Ethnic Social Clubs in New York." Through Home: Ethnic Social Clubs in New York." Through 59: "Around the Town: Paintings by Vincent La Gambina." Through 10/24: "Is It Phyfe?" Through 6/13: "Songs of My People: The New York Melo-dy." Through 9/19: "Shared Perspectives: The Print-maker and the Photographer in New York, 1930-1950." Through 9/19: "Shared Perspectives: The Printmaker and Photographer in New York, 1900-
- NATIONAL ACADEMY OF DESIGN-1083 Fifth Ave., at 89th St. (369-4880). Wed.-Sun. noon-5 (Fri. to 8). \$3.50. seniors and students \$2. free Fri. 5-8. 5/7-8/1: "Italian Old Master Drawings from the Collection of Jeffrey E. Horvitz." 5/11–6/13: "Art Under 30: The FIAR International Prize."
- NEW MUSEUM OF CONTEMPORARY ART-583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8, Closed Mon.-Tue. \$3.50; \$2.50 seniors and students. 5/7-8/15: "Carpet Angel: An Installation by Nari Ward." 5/7-8/15: "Kazumi Tanaka: Sculpture." 5/7-8/15: "The Final Frontier."
- NEW YORK PUBLIC LIBRARY-Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6, closed Sun. and Mon. Through 5/15: "Christian Boltanski: Books, Prints, Printed Matter, Ephemera." Through

- 8/28: "A Change of Clothes: Fermininity, Fashion, and Ferminism." Through 5/28: "Assault on the Arts: Culture and Politics in Nazi Germany." Nation." Through 9/25: "A Decade of Dandies and Decadence: British Writers at the Turn of the 20th New York Library for the Performing Century Arts. 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12-8, Wed. and Fri. 12-6, Sat. 12-6. Through 5/15: "Balanchine
- NOGUCHI MUSEUM-32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed., Sat., Sun. 11 a.m.-6. Suggested contribution \$4; \$2 students and seniors. A collection of over 250 works by the renowned sculptor (1904-1988) and a sculpture garden (on Sat. and Sun. a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of \$5).
- OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1-4. \$3. New York's only family home pre-served intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City uppermiddle-class family of the last century. P.S. 1 MUSEUM-46-01 21st St., Long Island City, N.Y.
- (718-784-2084). Wed.-Sun. 12-6. Suggested admission \$2. Through 6/20: "Patrick Ireland: Selections 1963–1993"; "Buffie Johnson: Paintings from the 40s and 90s"; "Parallax View: New York-Koln"; "Magdalena Abakanowicz: War Games.
- QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555), Tue.-Fri. 10 Flushing Meadow Park (/18-992-5055). Iue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggest-ed. Through 8/31: "Keith Haring: An Installation of Works on Loan from the Keith Haring Foundation." Through 7/4: "Barbara Ess, 1981–1991."
- ARICAIL ADAMS SMITH MUSEUM-421 E. 61st St. (838-6878). Mon.-Fri. 12 noon-4, Sun. 1-5. \$3; \$2 students and seniors. Furnished rooms from the Federal Period (1790-1830).
- STUDIO MUSEUM IN HARLEM-144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$3; seniors \$1.50, children \$1. Through 8/22: "Artists Respond: The 'New World' Ques
- WHITNEY MUSEUM-Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.-6, Sun. 11-6, Thu. 1-8 (free 6-8), Tue. by appointment for groups, closed Mon. \$6; students and seniors \$4. "Calder's Cir-cus." . . . Through 6/20: "1993 Biennial Exhibition." Whitney Museum at Philip Morris, 42nd St. at Park Avc. (878-2550). Mon.-Fri. 11 a.m.-6, Thu. to rars. Avc. (978-2950). Mon.-Fri. 11 a.m.-6, Thu. to 7-30, closed Sat. and Sun. (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30 p.m.; Sun. and holidays 11 a.m.-7). Free. Through 6/30: "Maren Hassinger. Window Boxes."

AUCTIONS

- CNRISTIE'S-502 Park Avc. at 59th St. (546-1000), 5/5 at 10 a.m.: "Contemporary Art, Part II." On view from 5/1. 5/5 at 6: "Important Stamps and Covers of the World." On view from 5/1. 5/11 and 5/12 at 10 a.m. and 2: "Old Master, Modern, American, and Contemporary Prints and Illustrated Books." On view from 5/8
- CHRISTIE'S EAST-219 E. 67th St. (606-0400). 5/6 at 10 a.m. and 2: "U.S. and Worldwide Stamps and Cov-ers." On view from 5/1. 5/7 at 10 a.m.: "Contemporary Art." On view from 5/1. 5/10 at 1: "Modern Paintings, Drawings, and Sculpture." On view from
- DOYLE-175 E. 87th St. (427-2730). 5/5 at 10 a.m.: "Important Estate Jewelry." On view from 5/1. 5/5 at 6:
 "European and American Paintings and Sculpture." On view from 5/1.
- SOTNEBY'S-York Ave., at 72nd St. (606-7000). 5/11 at 7: "Impressionist Paintings and Drawings." On view from 5/7.
- SWANN-104 E. 25th St. (254-4710). 5/6 at 10:30 a.m.: "Bibliography: Books about Books." On view from
- TEPPER-110 E. 25th St. (677-5300). 5/8 at 10 a.m.: "Estate Sale of Property Formerly Belonging to Lu-cille Ball." On view from 5/5.



COMPILED BY VIVIAN BARAD

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800). City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Avc. at 19th St. (242-0800). Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount,

Seventh Ave. at 33rd St. (465-6741). Merkin Concert Hall, Abraham Goodman House,

129 W. 67th St. (362-8719). Metropolitan Museum, Fifth Ave. and 82nd St (570-3949).

92nd St. Y, on Lexington Ave. (996-1100). Radio City Music Hall, Sixth Ave. and 50th St.

(247-4777) Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824). Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, de-pending on availability, six days a week: Tue.—Sun., noon-2 and 3-7. Also, full-price tickets for future per-formances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 5

ALFRED BRENDEL, pianist. Beethoven's piano sonatas. Carnegie Hall at 8. \$12-\$50.

LAUREN WAGNER, soprano. With pianist Frederick Weldy and cellist Semyon Fridman. American songs, from Barber to Gershwin. Weill Recital Hall at 8, \$10. JAMES RICHMAN, harpsichordist. Bach's Well-Tempered Clavier, Book II. Merkin Concert Hall at 8, \$12.

IAZZ SERVICES—Featuring pianist Dr. Billy Taylor. With bassist Victor Gaskin and drummer Bobby Thomas. Works by Monk, Strayhorn, Peterson, others. The Metropolitam Synagogue/Community Church, 40 E. 35th St. (213-3866), at 6:30. \$12.

DANIEL SAIDENBERG FACULTY RECITAL SERIES-Juilliard String Quartet. All Haydn program. Juilliard Theater, 155 W. 65th St. (799-5000), at 8. Free.

THE NEW YORK MADRIGAL SINGERS, Erik-Peter Mortensen directing. "Love Songs of the Italian Renais-sance." The Church of the Holy Cross, 329 W. 42nd St. (472-1662), at 3. Free.

LOTS OF LISZT-Pianist Ophra Yerushalmi. Klavier-haus, 406 E. 79th St. (717-5509), at 8. Free.

JUILLIARD CONCERT IN THE GARDEN-Violinist Krzysztof Witck and pianist Derek Mithaug. Works by Mo-zart, Piston, Brahms. IBM Garden Plaza, 590 Madison Avc. at 57th St. (799-500, ext. 207), at 12:30. Free.

Thursday, May 6

THE NEW YORK PHILHARMONIC, Sir Colin Davis conducting. Works by Mozart, Schubert, Dvorak. Avery Fisher Hall at 8. \$10-\$50. THE CLEVELAND ORCHESTRA, Vladimir Ashkenazy conducting. With pianist Jean-Ives Thibaudet. Works by Rachmaninoff, Mahler. Carnegie Hall at 8. \$13-\$60. THE NEW YORK PHILOMUSICA CHAMBER ENSEMBLE.

Robert Johnson directing. With pianist Robert Le-vine. Works by Mozart, Dutilleux, Stravinski's L'Histoire du Soldat, a new staged version with text by

Kurt Vonnegut. Alice Tully Hall at 8. \$24. FROM TERRAIN VAGUE TO THE NUMBINGBIRD'S CHEST SERIES—The John Lurie National Orchestra with drummer Calvin Weston and percussionist Billy Martin. Thread Waxing Space, 476 Broadway (966-

9520), at 9:30. \$12. KATHERINE POPE, pianist. Artists International Award Winner. Works by Copland, Berg, Debussy, Schubert. Weill Recital Hall at 8, \$13,50

THE ARTISTRY OF BILLY NIGGINS, master drummer. With pianists Chris Anderson and Cedar Walton, bassists Ron Carter and David Williams, saxophonist George Coleman. Walter Reade Theater at 8, 10. \$30.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler directing. With cellist Michael Rudiskow and duo-violinists Lun and Quan Jiang. Works by Bach, Haydn, Leclair, Pleyel. The Church of the Heavenly Rest, Fifth Avc., and 90th St. (876-1084), at 8. \$15.

MAYA BEISER, cellist. With pianist Christopher Old-father. Works by Crumb, Ung, Cassado, Prokofiev, Piazzola. Merkin Concert Hall at 8. \$12.50.

BENJAMIN SHAPIRA, cellist, and ELISABETH ZIMERMAN, pianist. Works by Bach, Bloch, Schubert, others. The Swiss Institute, 35 W. 67th St. (496-1759), at 6. Free. NOMMAGE A MARLENE-Baritone Ulrich Suss with pianist Paul Spong. Music from Marlene Dietrich's friends Edith Piaf and Richard Tauber, and from her movies: The Blue Angel; Just a Gigolo. Hayden Audi-

torium, 27 Barrow St. (242-4770), at 8. \$15. ESSENTIAL MUSIC PREMIERES-New works by Clark, Culver, First, Kitzke. Greenwich House, 27 Barrow St. (569-9250), at 8. \$10.

VILLAGE VARIATIONS-Pianist/composer Leo Smit with soprano Rosalind Rees. Works by Ives, Shapero, Bernstein, Fine, Smit, Chopin. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8, \$8.

PERFORMING ARTS OF ASIA FESTIVAL-Music of Israel. Flutist Irad Carmi, guitarist Tali Roth, French horn player Dalit Gvirtzer, and pianist Caren Levine. Bru-no Walter Auditorium, 40 Lincoln Center Plaza (221-7676), at 3. Free.

AMERICAN MUSIC CONCERT, David Noon directing. Works by Ives, Childs, Bernstein, Bowles, others. The Manhattan School of Music, 120 Claremont Ave. (749-2802, ext. 487), at 8. Free

BARGEMUSIC-Violist Misha Amory, violinist lk-Hwan Bac, cellist Christopher Costanza, and violinist Juliette Kang. Works by Wolf, Dvorak, Beethoven. Under the Brooklyn Bridge, Brooklyn (624-4061), at 7.20 615

Friday, May 7

NANA MOUSKOURI-Camegic Hall at 8, \$25-\$37.50. THE NEW YORK PHILNARMONIC-See 5/6. Today at 8 FROM TERRAIN VAGUE TO THE NUMMINGBIRD'S CHEST

SERIES- Poetry and music from New York, London, and Beijing. Performance artist Laurie Anderson, vocalist/composer Chris Newman with violinist Dennis Latzko and bass guitarist Matteo Fargion; vocalist/composer Sola Liu. Thread Waxing Space, 476 Broadway (996-9520), at 9. \$18.

TOKYO STRING TRIG-Violinist Tomotada Soh, violist Hirofumi Fukai, and cellist Mineo Hayashi. Works by Beethoven, Mozart. Weill Recital Hall at 8, \$20.

DICK FOX'S BROOKLYN PARAMOUNT REUNION-Featur Johnny Maestro and the Brooklyn Bridge, Buddy Holly's Original Crickets, Lewis Lymon & the Teenchords, and more. The Paramount, Madison Square Garden (465-6741), at 8. \$22.50 and \$25

THE MUSICAL WORLD OF MADAGASCAR-Valiha player Sylvestre Randafison and the Tarika Sammy mus and dance group. Symphony Space at 8. \$15-\$20.

MSM PNILHARMONIA, Glen Cortese conducting. With violinist Michael Sutton. Works by Barber, Shosta-kovich, Copland. The Manhattan School of Music, 120 Claremont Ave. (749-2802, ext. 487), at 8. Free.

JUILLIARD SCHOOL CONCERT—An Evening of Chamber Music. The Juilliard Evening Division Chorale debut, Judith Clurman conducting. With organist James Ad-ams. Works by Brahms, Rachmaninoff, Mozart, others. Alice Tully Hall at 8. Free.

EDDY KRONENGOLD and ELINOR AMLEN, duo-pianists. Works by Brahms, Ravel, others. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

FOUR NATIONS ENSEMBLE-With flutist Anne Briggs and violist Lisa Terry. Works from the Harrach Co lection by Porpora, Leo, Sarti. Bruno Walter Auditorium, 40 Lincoln Center Plaza (870-1649), at 8. Free.

Saturday, May 8

THE NEW YORK PHILHARMONIC-See 5/6. Today at 8. THE KING'S SINGERS-Program of madrigals by Monteverdi, Gesualdo; Netherlandish Sacred Music; Love songs by Schubert, Schumann, Faure, Brel; Sem

and Devotions by Bennett. Alice Tully Hall at 8. \$25. SERGE BONNAIRE, pianist. Artists International Award Winner. Works by Chopin, Liszt, Debussy. Weill Recital Hall at 5:30. \$13.50

FROM TERRAIN VAGUE TO THE NUMMINGBIRD'S CNEST SERIES-See 5/6. Today at 9:30.

MASTERS OF PERSIAN MUSIC-Tar and setar virtuoso Mohammad Reza Lotfi with zarb player Kazem Da-voudian. Symphony Space at 8, \$15-\$20.

AMPHION WIND QUINTET-Works by Kraft, Mueller, Popartz, Ibert. St. John's in the Village, 224 Waverly Pl. (243-6192), at 8, \$8,

PERFORMING ARTS OF ASIA FESTIVAL-The group, Music from China, performs with traditional Ch ts. Bruno Walter Auditorium, 40 Lincoln Center Plaza (221-7676), at 2:30. Free SPRINGTIME CONCERT OF SPANISH MUSIC-Soprano

Teresa Catoni with pianist Alejandro Roig, and classi-cal guitarist Richard Cubano. Zarzuelas by Falla and Montsalvatge, classical and Flamenco music. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 2. Free with museum admission. CAMP TOWN COFFEENOUSE-She's Busy, folk trio, and

folk guitarist Dave Elder. Old First Reformed Church Annex, 729 Carroll St., Park Slope, Brooklyn (718-854-1599), at 8. \$6.

THE QUEENS SYMPHONIC BAND, Raul Carnus directing. "That's Entertainment," concert of show tunes and movie music. Queensborough Community College Theater, 56th Ave. and Springfield Blvd., Bayside, Queens (718-631-6311), at 8. \$8.

Sunday, May 9

THE METROPOLITAN OPERA ORCNESTRA, James Levine conducting. With soprano Rence Fleming and violin-ist Anne-Sophie Mutter. All Berg program. Carnegie Hall or 3 \$13-\$60

THE ORCNESTRA OF ST. LUKE'S, Robert Craft conducting. Complete concert version of Stravinsky's opera The Rake's Progress. Avery Fisher Hall at 3. \$10-\$25.

MUSIC & DANCE

LUDMILA HAM, mezzo-soprano. With pianist Lubov Ka-Ullina. Works by Rachmaninoff, Kim, Choi, Handel, Verdi Rizer, others. Alice Tully Hall at 7:30, \$50 GOLIARD CONCERTS-The Goliard Chamber Soloists

perform works by Schumann, Brahms, Crumb, Beethoven. Merkin Concert Hall at 7:30. \$12 THE FLORENCE GOULD CHAMBER PLAYERS-With hart ist Fabrice Pierre and violinist Anatole Wieck. Works

by Copland, Stravinsky, Bondon, others. Florence Gould Hall, 55 E. 59th St. (355-6160), at 3. \$15. BENJAMIN BREEN, violinist. Artists International Award

Winner, Works by Prokofiev, Sculthorpe, V iawski, others, Weill Recital Hall at 8:30. \$13.50.

NAM-SOOK CNOEL, violinist. Works by Handel, Kang, Falla, Franck. Weill Recital Hall at 5:30. \$15. THE AMBROSIA TRIO-Violinist Beulah Cox, cellist Mar-

tin Fett, and pianist Frank Daykin. Works by Haydn, Tailleferre, Smetana. St. Peter's Church, 346 W. 20th St. (691-6263), at 4. \$6.

THE EMERSON QUARTET—Works by Haydn, Shostako-vich, Bartok, Beethoven. Alice Tully Hall at 3. \$22. YURI KIM, pianist, Artist International Award Winner. Works by Mozart, Chopin, Schumann, Rachmani-noff, Merkin Concert Hall at 4, \$13.

GERALD RANCK, harpsichordist, Works by Scarlatti, The New York Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. \$10.

THE MUSIC PROJECT-Chamber concert series. All Loeffler program, Weill Recital Hall at 2, \$15. THE MANNES TRIO COMCERT—Violinist Hiroko Myajima, cellist Melissa Meell, pianist Diane Walsh, Works by Haydn, Chopin, Mendelssohn. The Kosciuszko Foundation, 15 East 65th St. (734–2130), at 2:45. \$12

JAZZING WOMEN-Features blues, jazz, and gospel singer Leeta Harris Nelson, jazz pianist/vocalist Teri Thornton, dancers Harriet Brown, Mickey Davidson, and Susan Goldbetter. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2.

Free with museum admission THE WORLD FINANCIAL CENTER PERFORMING ARTS Principals of the New York City Opera perform se-lections from operas, operettas, and musicals. The World Financial Center Winter Garden, Battery Park

City (945-0505), at 3, Free, LISA CROWDER and WERSTER SMITH, duo-pianists. Works by Bartunic, Einhorn, Griffith, Lord, Smith, Thompson, Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8. Free.

NEW SCHOOL CONCERT SERIES—The Ying Quartet per-forms works by Haydn, Rouse, Mendelssohn. Tish-man Auditorium, 66 W. 12th St. (229-5689), at 2. \$5. MICHAEL FEINSTEIN-Mother's Day concert includes songs from Cole Porter and the Gershwins. Colden Center for the Performing Arts, Queens College campus. Flushing (718-793-8080), at 2, \$20-\$24.

BARGEMUSIC-See 5/6. Today at 4. \$18 (concert only).

Monday, May 10

THE NEW ENGLAND SYMPHONIC ENSEMBLE, Alfred Skoog and Dennis Assaf guest conductors. Works by Handel, Schubert, Mozart. Prelude concert: Richmond College Chorus. Carnegie Hall at 8; prelude concert at 7. \$19-\$39.

ALL CITY HIGH SCHOOL CONCERT—Featuring the All City High School Concert Band, Michael DiBetta conducting, and Chorus, Anne-Marie Hudley conducting. Works by Vivaldi, Ellington, Mascagni, others. Alice Tully Hall at 7:30. Free; reserve. Concert

information: (718-935-4225). SYLVAN WINDS-Final concert. Works by Mozart, Strauss, D'Indy. Weill Recital Hall at 8. \$18.

FOUNDATION FOR FILIPINO ARTISTS-Featuring soprano ohanna Cabile, flutist Lai Gen Wei, the Kayumanggi Johanna Cabile, Hutist Lai Gen wei, Lai Gen

THE UNIVERSITY OF MICHIGAN MEN'S GLEE CLUB, Dr. Jerry Blackstone directing. With Bob McGrath, star of Sesame Street. St. Peter's Church, 54th St. and Lexington Ave. (642-5551), at 8. \$12

BRYANT PARK YOUNG ARTISTS CONCERT SERIES-Baritone Sherrill Milnes and soprano Abbie Furmansky. Plus the Meridian Arts Ensemble performs Matthew Lima's Wanderings (premiere). Bryant Park, 42nd St. and Sixth Ave., at 12:30. Free. ALBERT STANZIANO, pianist. Works by Schubert, Cho-pin. Steinway Hall at 7. Fully booked.

THE OPERA AT NOON-The Juilliard School Opera Workshop performs arias and scenes from Mozart's The Magic Flute. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2

DEPENDMENC APTS OF ASIA FESTIVAL ... Traditional and contemporary Japanese music performed by the In-40 Lincoln Center Plaza (221-7676), at 3. Free.

MIDDAY CONCERT—Baritone Bill Dyszel performs opera comedy. The Mark Goodson Theatre, 2 Columbus Circle at 12:30 Free

Tuesday, May 11

THE NEW YORK DEBUT ORCNESTRA, Roberto de Barros conducting. Inaugural concert with clarinetist Wil-liam Artman Hagenah, cellist Benjamin Shapira, and pianist Sevgi Topyan. Works by Rossini, Saint-Saens, Beethoven, others. Alice Tully Hall at 8, \$15-\$30.

THE NEW YORK PHILHARMONIC-See 5/6. Today at 7:30. JOHN KELLY & CO .- With planist Fernando Torm-Toha.

Performance artist John Kelly as Dagmar Onassis in I Want Your Myth. Works by Boito, Debussy, Gluck, Harnick, Peaslee, Weill Recital Hall at 8, \$20-\$40.

THE CHAMBER PLAYERS OF THE LEAGUE/ISCM-With tenor Tom Allen, mezzo-soprano Constance Beavon, tenor Tom Allen, mezzo-soprano Constance Beavon, pianist Christopher Oldfather, bassis Julian Rodescu, and soprano Christine Schadeberg. Works by Shosta-kovich, Schoenberg, Saylor, Wolpe, Blumenfeld. Merkin Concert Hall at 8. \$9.

ANTOINE ZEMOR, pianist. Works by Haydn, Rachmani-noff, Chopin, Gershwin. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8, \$12.

IOSTLY WOMEN COMPOSERS SERIES-"Mostly Trios:" with soprano Michelle Disco, pianist Jeffrey Farring-ton, and cellist John Whitfield. Works by Dawson, Bloomer Deussen, LeVines. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 7. Free,

JUILLIARD IN CONCERT-Music for vocal ensemble. Works by Puccini, Rossini, Mascagni. The Continen-tal Insurance Atrium. 180 Maiden Lane (799-5000, ext. 207), at 12:30. Free.

OPERA

Amato Opera

AMATO OPERA THEATRE—319 Bowery (228-8200). Through 5/16. 5/7 at 7:30; 5/8 at 2:30: Verdi's Otello, in English. \$16.

Other

THE JUILLIARD OPERA CENTER-Studio 335, 60 Lincoln Center Plaza (769-7406), 5/5-5/7 at 8; 5/8 at 2: Scenes from Mozart's The Marriage of Figaro, Cosi Fan Tutte; Bartok's Bluebeard's Castle; Verdi's La Traviata; Debussy's Pelleas et Melisande, Free.

IL PICCOLO TEATRO DELL'OPERA-BAM Maiestic Theater, 651 Fulton St., Brooklyn (718-855-4751). Gala opening, 5/6 at 7:30; 5/7-5/8 at 8: Britten's The Rape of Lucretia \$25-\$35

BROOKLYN COLLEGE OPERA THEATER-Whitman Hall Brooklyn College Campus, junction of Nostrand and Flatbush Aves., Brooklyn (718-951-4500). 5/7 and 5/8 at 8: 5/9 at 2: Concert version of Puccini's Madame Butterfly, \$10.

DANCE

American Ballet Theatre

THE METROPOLITAN OPERA HOUSE-Through 6/12. Tickets: \$12-\$95. 5/5 at 2 and 8; 5/6 at 8: MacMillan's The Sleeping Beauty. 5/7 at 8; 5/8 at 2 and 8; 5/10 at 8; Etudes; The Other; The Rite of Spring. 5/11 at 8: Drink to Me Only With Thine Eyes; duet from Concerto Six Twenty-Two; Voluntaries; Serious Pleasu

The New York City Ballet

MEW YORK STATE THEATER_Balanchine Colchestion through 6/27. Tickets: \$9-\$60. Opening Gala Benefit, 5/4 at 8: Serenade; Concerto Barocco; The Four Temperaments; Symphony in C. \$27-\$65 (performance only). 5/5 at 8: Apollo; Prodigal Son; Serenade. 5/6 at 8: Slaughter on Tenth Avenue: Concerto Barocco: Tschaihovsky Piano Concerto No. 2, 5/7 at 8: Anollo: La Sonnambula; The Four Temperaments. 5/8 at 2: Tschai-kovsky Piano Concerto No. 2; Serenade; Theme and Variations. 5/8 at 8: Haieff Divertimento; Symp Concertante; Theme and Variations; Symphony in C. 5/9 Concernance; I neme and variations; symphony in C. 519 at 1: Prodigal Son; The Four Temperaments; La Sonnam-bula. 519 at 7: Tschaikovsky Piano Concerto No. 2; Haieff Divertimento; Symphonie Concernante; Slaughter on Tenth Avenue. 5/11 at 8: Serenade; Prodigal Son; Symphony in C.

Trisha Brown Dance Company

CITY CENTER-Through 5/9. Tickets: \$15-\$35. 5/5 at 8: Line Up; Homemade; Accumulation; Glacial Decoy; Set and Reset. 5/6 at 8: Astral Converted (50"); For M.G.: The Movie, 5/7 at 8: Foray Foret: One Story as in Falling; Newark. 5/8 at 2: Set and Reset; Opal Loop; Lateral Pass. 5/8 at 8: Set and Reset; Astral Converted (50"). 5/9 at 3: Lateral Pass; Another Story as in Falling; For M.G.:

Meredith Monk

THE JOYCE THEATER-Through 5/16. Tickets: \$26. Gala opening, 5/11 at 7:30: Restaging of the 1973 produc-tion Education of the Girichild, with the original cast.

Other

THE PARSONS DANCE COMPANY—Joyce Theater. 5/5 at 8; 5/7–5/8 at 8; 5/9 at 2: Bathiana; Riff: Reflections of Four; Caught; Nascimento. 5/6 at 8; 5/8 at 2; 5/9 at 7:30: The Envelope; Destined; Caught; Brothers; Bathiana.

CITY CENTER BENEFIT TRIBUTE—130 W. 55th St. (614-0400). 5/10 at 7: Hosted by Joanne Woodward. Per-formances by the Alvin Ailey American Dance The-ater, Paul Taylor Dance Company, The Joffrey Ballet, Martha Graham Dance Company, Bobby Short, Barbara Cook, and more. \$25-\$65. FLAMENCO LATINO-Atlantic Theater, 336 W. 20th St.

can music and dance, with Liliana Morales. \$15.

can music and dance, with Liliana Morales. \$15.

THE OBYSSEV DANCE COMPANY—Florence Gould Hall,

55 E. 59th St. (307–7171). 5/7–5/8 at 8: Sibelius's Fifth

Symphony; Rhapsodies: The Came. \$15.

AN EVENING OF CHOREOGRAPHY—Merce Cunningham

Studio, 55 Bethune St. (678-5366). 5/7-5/8 at 9: Doug Merrifield/Anne Tobias with Sandra Kaufmann. \$10. URBAN BUSH WOMEN-The Kitchen, 512 W. 19th St. (255-5793). 5/5-5/8 at 8:30: LifeDance III...The Empress (Womb Wars); Nyabinghi Dreamtime. 5/9 at 3: I Don't Know but I've Been Told, If You Keep on Dancin' You'll Never Grow Old. \$12.

HILARY EASTON & COMPANY—Dance Theater Workshop, 219 W. 19th St. (924-0077). 5/6-5/8 at 8; 5/9 at 3: Disappearance Act. \$12.

MAY WE? MAIS OUII-Dia Center for the Arts, 155 Mercer St. (925-0991). 5/6-5/7 at 8:30: Solos and duets by Blossfeldt, Cremins, Osberg, Tseng.

UBBLEE—Hunter College, Lexington Ave. and 68th St. (924-0077). 5/6-5/8 at 8: Rio Verdes; From Time to Time; Letters of the Heart; Street Rhythms; O'Joyous Day; Lyric Spheres; Cysys Sweetheart. 88.

MMC BANCE COMPANY—Marymount Manhattan The-

atre, 221 E. 71st St. (517-0400). Through 5/16. 5/8 at 10:30 a.m. and noon: See "Activities for Children."
5/9 at 3: 5/11 at 8: Peter and the Wolf: Cinderella in Ray Time: Concerto Grosso, \$10.

PERFORMANCE

LA MAMA-74A E. 4th St. (475-7710). 5/6-5/9 at 7:30: Ridge Theater in Moran's Everyday Newt Burm \$15, 5/10 at 8: Throbbers in Katz's Polyergus, \$12.

P.S. 122—150 First Avc. (477-5829). 5/6-5/8 at 7:30: Run/Remain in Sit Still. \$8. 5/7-5/8 at 9: Avant-Garde-Arama, \$8. 5/9 from 5-10: New works. \$8.



COMPILED BY GILLIAN DUFFY

| KEY TO | ABBREVIATIONS | cers here in 1783. Dress opt. Regional American. | | |
|------------|------------------------------------|--|--|--|
| В | Breakfast | Spcls: Pearl St. roast oysters, carpetbagger stea baked chicken à la Washington. B MonFri. 7: | | |
| Br | Brunch | a.m10 a.m L MonFri. 11:30 a.m4. D Mon | | |
| L | Lunch | Fri. 5–9:30. Closed Sat.–Sun. (M) | | |
| D | Dinner | AE, CB, DC, MC, V. | | |
| s | Supper | THE GRILLE—55 Church St. at Fulton St., in the Ho tel Millenium (693-2001). Casual. American. Spcl | | |
| (I) | Inexpensive—Mostly \$15 and under* | Maryland crabcake sandwich, grilled breast of chick- | | |
| (M) | Moderate—Mostly \$15-\$35° | en on focaccia, salad of sea scallops and gulf shrim with wild greens. Res. sug. B Mon.—Fri. 6:30 a.m.—1 a.m. L and D Mon.—Fri. 11:30 a.m.—11. Closed Sat. Sun. (M) AE, CB, DC, MC, TM, V | | |
| (E) | Expensive—Mostly \$35 and over* | | | |
| AE | American Express | | | |
| СВ | Carte Blanche | HUDSON RIVER CLUB-4 World Financial Center (786 | | |
| DC | Diners Club | 1500). Formal. American Hudson River Valley. Spels: salmon in woven potatoes, rabbit pot-pie, | | |
| MC | MasterCard | Spcis: salmon in Woven potatoes, rabbit pot-pie, lump crab and potato fritters, vension and other game dishes. Res. sug. L Mon.—Fri. noon–2:30. Br Sun. noon–3. D Mon.—Sat. 5:30–10, Sun. noon–6. Pre- theater D Mon.—Fri. 5–6:30. Private parties for 15– | | |
| TM | Transmedia | | | |
| v | Visa | | | |
| Formal: | Jacket and tie | 150. (E) AE, MC, TM, V | | |
| Dress opt: | Jacket | L'ECOLE-462 Broadway at Grand St. (219-3300). Ca- | | |
| Casual: | Come as you are | sual. Classic and Modern French. Spcis: rack of lamb | | |
| | | | | |

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining roomask managers for information.

MANHATTAN

Lower New York

ADELAIDES SONO SUPPER CLUB-492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Tue.—Thu. 6–11:30, Fri.—Sat. to 1 a.m., Sun. 6–11:30. Dancing from 9. Closed Mon (M)

ALISON ON DOMINICK STREET-38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.-Sat. 5:30-10:15, Sun. to 9. Pre-theater D 5:30-6:30. Private parties for 35.(E) AE, CB, DC, MC, V.

ANGELO-146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.-Thu noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.-Fri. Closed Mon. (M)

AE, DC, MC, V.

ARQUA-281 Church St., at White St. (334-1888). Casual. Italian. Spcls: braised lamb shank with barolo wine, sauteed red snapper in brodetto with polenta, homemade gelati and sorbet. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. to 11:30, Sun 11:30 a.m.-8:30. (M)

BOULEY—165 Duane St., bet. Hudson and Green-wich Sts. (608-3852). Formal. Modern French. Spcls: wich Sts. (688-385/2). Formal. Modern Frencn. appearance tuna gravlax, scared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L. Mon.—Fri. 11:30–3. D. Mon.—Sat. 5:30–11. Closed Sun. (E)

AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT-Broad and Pearl Sts. (269-0144). Washington bade farewell to his offiL'ECOLE-462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-9:30. Private parties. Closed Sun. (M) AE, DC, MC, V.

LE PACTOLE-2 World Financial Ctr. 225 Liberty St. (945-9444). Dress opt. French. Spcls: steak au poivre, medallions of tuna, foie gras. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. noon-5. Private parties for 20-80. Closed Sat. (E)
AE, CB, DC, MC, V.

MONTRACHET-239 W. Broadway, off White St (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon-3. D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E)

AE.

BOYAL CANADIAN PANCAKE HOUSE-145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Ca-nadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.-midnight. (I-M)

SONO KITCHEN AND BAR-103 Greene St. (925-1866) Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. 11:30 a.m.-4 a.m. Sun. noon-11:30. (I-M) AE, CB, DC, MC, V.

TALIESIN-55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettu-cine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-2:30. Br Sat.-Sun. 11 a.m.-2:30. D daily 6-10:30. (M) AE, CB, DC, MC, TM, V.

TENNESSEE MOUNTAIN-143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. Private parties for 10-100. (I) AE, DC, MC, TM, V.

TWO ELEVEN-211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herbroasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.-Fri. 11:30 a.m.-6. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, TM, V. 20E-90 Prince St., bet. Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: (906-6/22). Casual. Contemporary American. Speis-crispy noodle-wrapped shrimp, wood-oven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. Res. sug. L Tue.—Sat. noon-3. Br Sun. noon-3. D Tue.—Sat. 6-10:30, Sun. special magnum wine 5:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

ZUTTO-77 Hudson St. (233-3287). Casual. Japanese Spels: negimaki, morami yaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. to 11. (I) AE, CB, DC, MC, TM, V.

South Street Seaport

CAFE FLEDERMAUS-1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine. Viennese pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.-Sun. AE, TM. noon-4. (I-M)

FULTON STREET CAFE-11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L. daily 11 a.m.-4. D Mon.-Fri. 4-midnight, Sat.-Sun. till I a.m. Ent. Thu.-Sun. 5-11. (I)

AE, CB, DC, MC, V. GIANNI'S-15 Fulton St. (608-7300), Casual, Northern Italian. Spels: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D un.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m.

Private parties for 100. Discount parking. (M)
AE, CB, DC, MC, TM, V.

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spels: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.-Tue. 11:30 a.m.-10, Wed.-Sat. till 11. Jazz nightly. (M)
AE, CB, DC, MC, V.

HARBOUR LIGHTS-Pier 17, 3rd floor (227-2800), Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. I. Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 10 a.m.-4. D daily 4-2 a.m. Pianist Thu.-Sun. Private parties for 150. (M-E) AE, CB, DC, MC, TM, V.

LIBERTY CAFE-Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crab-meat fettuccine, grilled paillard of yeal, Maine lobster, woodburning pizza oven. Res. sug. L. Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30-3. D Sun.-Thu. 5-11:30. Fri.-Sat. to midnight. Private parties for 100-200. (M) Liberty Oyster Bar and Shark Aquarium: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.-midnight. (I-M)

AE, CB, DC, MC, V. MACHENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandes, roasted turkey with mashed potatoes, scafood salad. Open daily 10 a.m.-4 a.m. (I)

AE, CB, DC, MC, V. ROEBLING'S BAR AND GRILL-11 Fulton St., in Fulton

Market Bidg. (608-399). Casual. American/sca-food. Spds: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.—Sat. 11:30 a.m.—5. Br Sun. 11:30 a.m.—2:30. D Sun.—Thu. 5—10. Fri.—Sat. till midnight. Bar open till 2 a.m. nightly. (M)
AE, CB, DC, MC, V.

SCARLATO'S CAFE-Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo, L. Mon.-Sat. 11-4.

Br Sun. 11-2:30. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK-Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au ius. chicken Dion. fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

BONDINI'S-62 W. 9th St. (777-0670), Casual, Norther Italian. Spcis: baccala alla oltremare, homemade ravioli, seared veal chop with garlic, balsamic vinegar and polenta. Res. sug. L Mon.—Fri. noon—2:30. D Mon.— Sat. 5:30–11. Jazz pianist Fri.—Sat. Closed Sun. (M) AE, CB, DC, MC, V.

BOXERS-190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak with cara-melized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.- Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D daily 4-4 a.m. Private parties. (I-M)

AF CB DC MC TM V

CARIBE-117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, snapper, ropa vieja, oxtails, jerk chicken, conch frit-ters, fried bananas and rum. L Mon.-Fri, noon-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 3:30-midnight. Private parties 40-80. (I) No credit carde

El CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: veal chop ala plancha, paella Valenciana, mariscada with green sauce. Res. sug. Open Mon.-Thu. cada with green sauce. Res. sug. Open Mon.—1 nu. 11:30 a.m.—midnight, Fri.—Sat. to 1 a.m., Sun. 1— midnight, 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL-12 E. 12th St. (620-4020). Dress opt. American. Spds: risotto with rost qual and mo-rels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:30. (E)

AE, CB, DC, MC. V. JAPONICA-100 University Pl., at 12th St. (243-7752). Casual, Japanese. Spels: sushi, sashimi, tataki. No res. L. Mon.—Sat. noon—4:30, Sun. 1–4:30. D Sun. 4:30– 10:30, Mon.—Thu. to 11, Fri.—Sat. to 11:30. Private parties for 8 (M)

MONTE'S-97 MacDougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.— Sun. noon–11. Private parties for 50. Closed Tuc. (M) AE, CB, DC, MC, V.

ONE FIFTH AVENUE-1 Fifth Ave., at 8th St. (529-1515). Casual. Scafood. Spcls: grilled octopus with panzanella salad and red wine vinaigrette; braised striped bass with fennel, potatoes, whole garlic and moroccan olives; seared cod with minila clams, mustard greens and chorizo sausage. Res. sug. L Mon.-Fri, noon-2:15. Br Sun. noon-3. D Sun.-Thu. 5:30-10, Fri.-Sat. to 10:30. Private parties for 60. (E)
AE, DC, MC, V.

PROVENCE-38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon-3. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight, Sun. 5:30-11. (M) A.E.

ROSE CAFE-24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spels: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer Res. sug. Open for L and D daily 11:30-1 a.m. Br Sat.-Sun. 11:30 a.m.-3:30 (M) AE, MC, V.

SEVILLA-62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Speis: paella à la Valenciana, maris-cada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnig

14th-42nd Streets, East Side

BAHAHA CAFE-111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, ba-nana trifle, moqueca. Res. nec. L Mon.-Fri. 11:45 a.m.-6, Sat. fejoida 11:45 a.m.-6. Br Sun. 11:45 a.m.-5. D daily 6-1 a.m. Light suppor till 3:30 a.m. Private parties for 50-130, (M) AE, CB, DC, MC, V.

HAROLD'S-150 E. 34th St. in the Dumont Plaza ABOLD 3—150 E. 34th St. in the Durmont Plaza (684-7761). Casual. Contemporary Regional Ameri-can. Spcls: grilled swordfish with roasted pepper but-ter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-10 a.m. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10. Private parties AE, CB, DC, MC, V. for 6-60. (M)

HSF—578 Second Ave., at 32nd St. (688-6969). Cas-ual. Hong Kong-style Cantonese. Speis: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 2.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50.

(I-M) AE. CB. DC. MC. TM. V.

LES HALLES-411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spels: steak frites. cassouler. steak tartar. Res. nec. L. daily noon-3. Light menu daily 3–6. D daily 6-midnight. (M)

AE, CB, DC, MC, V.

LUXE-24 E. 21st St. (674-7900). Casual. Contemporary American, Spels; steamed rainbow trout with cremini mushroom ravioletti and asparagus, ragout of grilled octopus and manila clams, pan roasted poussin gruted octopus and manua camis, pan roasted poussin with artichokes, olives and whipped potatoes. Res. sug. I. Mon.-Fri. noon-3. D Mon.-Wed. 6-11, Thu.- Sat. to 11:30, Sun. pre-fixe D 5:30-10. Private parties for 40-50. (M) AE, CB, DC, MC, TM, V.

MESA GRILL-102 Fifth Ave., bet. 15th-16th Sts. (807-74(0)). Casual. Southwestern. Spcls: crispy quail salad with pincapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn ta-male; grilled pork tenderloin with rhubarb chutney and sweet potato tamale, Res. nec. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30, (M) AE, DC, MC, V.

MUMBLES-603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. 11-4. (I)

AE, DC, MC, V. NICOLA PAONE-207 E. 34th St. (889-3239). Jacket re-

quired. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L. Mon-Fri. noon-1:30. D. Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC.

PARK BISTRO-414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried lecks, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Sun. 5:30-10:30. (M) AE, CB, DC, MC, V.

ROSSINI'S-108 E. 38th St. (683-0135). Casual. Northem Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight, Sun. 3-10. Ent. Mon.-Sat. Private parties. (M) AE, DC, MC, TM, V.

SECRET HARBOR BISTRO-303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Specks grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.- Fri. 7 a.m.-10 a.m., Sat. 8 a.m.-11 a.m. L Mon.- Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-3. D Mon.- Sat. 5-11, Sun. 5:30-11. Bar noon-1 a.m. Private parties for 10-235. (M) AE, CB, DC, MC, V.

STELLA DEL MARE-346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Jacket required. Northern Italian. Spels: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.- Sat. 10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. (M–E) AE, CB, DC, MC, V.

STRINGFELLOWS-35 E. 21st St., (254-2444). Dress opt. I RINGHELLUND 35 E. 21st St., (254-244). Dress opt. American-Italian. Spoit: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.-Fri. 4-4 a.m., Sat. 8-4 a.m. Cabaret nightly. Rest. closed Sun. (E) AE, CB, DC, MC, V.

TUDOR HOTEL-304 E. 42nd St. (986-8800). Cecil's: Casual. Regional American. Spcls: marinated salmon fillet with porchini mushrooms, poached veal steak Tudor, grilled baby chicken with montrachet and rosemary. Res. sug. B daily 6:30 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Jazz Br Sun. noon-3. D daily 6-10:30. (M-E) AE, CB, DC, MC, TM, V.

UNION SQUARE CAFE-21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzan-ella. Res. nec. L Mon.-Fri. noon-2:30, Sat. to 2:45. D ella. Res. nec. 1. Mon.-rri. noon-2.00, San. 60 2. 10. 2 Mon.-Thu. 6-10:30, Fri.-Sat. 6-11:30, Sun. 5:30-10. AE, DC, MC, V.

WATER CLUB-500 E. 30th St. (683-3333). Casual. American. Spels: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianis AE, CB, DC, MC, V. nightly. (E)

14th-42nd Streets, West Side

BARRYMORE'S HIDEAWAY-32 W. 37th St. (947-8940). Dress opt. Northern Italian. Spcls: veal rollatine, Danish baby lobster tails, seafood fra diavolo, steaks and chops. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11. Fri.-Sat. to midnight, Complete D 5-10. Dancing Mon.-Sat. from 7. Private parties. Free D parking.
Closed Sun. (M)

AE, CB, DC, MC, V.

CAL'S-55 W. 21st St. (929-0740). Casual. European Spels: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-midnight. (M) AE, CB, DC, MC, TM, V.

CELLAR GRILL-131 W. 34th St., in Macy's lower level (695-4400, ext. 2699). Casual. American. Spcls: chicken pot-pic, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (1)

CHELSEA TRATTORIA-108 Eighth Ave., bet. 15th-16th Sts. (924-7786). Casual. Italian. Spcls: risotto, ossobuco, black linguinc with lobster. Res. sug. L Mon.:-Fri. noon-3. D daily 5-11 (M) AE, MC, V.

DA UMBERTO-107 W. 17th St. (989-0303). Casual. Italian. Spels; orechio d'elfante, pollo diavolo Fiorentina, germano alla Mona Lisa. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) A.E.

FIASCO-358 W. 23rd St. (620-4620). Casual. Contemporary Italian, Spcls; dry-rub barbecued Norwegian salmon and spicy black bean stuffed com crepes; black and white fettuccine with fresh Main lobster, baked tomatoes and roasted garlic; Black Angus steak au poivre with bourbon glaze and elephant fries. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun,-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100.

(M)

AE, CB, DC, MC, V.

THE FIVE SPOT-4 W. 31st St. (631-0100). Dress opt. American. Spels: grilled black tiger shrimp with apple mayonnaise, sauteed Long Island duck with cassis sauce, grilled pork chops with spaetzle. Res. sug. D nightly 6-1 a.m. Jazz nightly from 8. (M-E) MC, V.

LOLA-30 W. 22nd St. (675-6700), Casual, Caribbean/ American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.-Fri. noon-3. Gospel Br Sun. noon-4. D Mon.-Sat. 6-midnight. Private parties for 25. Ent. Mon.-Sat. (M) PAMPLONA-4 W. 22nd St. (989-1022). Casual. Span-

ish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.-Fri. noon-3. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Strolling guitarist. Closed Sun. and Mo AE, CB, DC, MC, V. PRIX FIXE-18 W. 18th St. (675-6777). Casual. Con-

temporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foic gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L. Mon.-Fri. 11:45 a.m.-3. B. Sun. 11:30 a.m.-4. D. Mon.-Tribu. 5:30-11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30.
(M–E) AE, CB, DC, MC, V. THE WINNER'S CIRCLE AT O.T.B .-- 515 Seventh Ave.,

at 38th St. (730-4900). Jacket required. Continental. Spchs: red snapper, filet mignon, swordfish, breast of capon. Res. nec. L daily 11:30 a.m.-3. D daily 5-11. (E) AE, MC.

RESTAURANTS

WORLD YACHT—Pier 81, W. 41st St. and the Hudson River (630-8100). Jacket required. American Continental, Spels: filet mignon au porto, cod fish in herb crus, supreme de poulet Provence. Res. nec. L cruise sails Mon-Sat. from noon-2. Br Sun. from 1230-230. D cruise sails nightly from 7-10. Private parties for 2-400. Dancing. (E) — E., MC, V.

The CITY SREWING CD. — 3 W. 18th Sr. (36:46:433). C sual. American-Pub. Spels yellowint num chiin with wild boar sausages with warm lemon pototo saladsmoked chicken, avocado and three tomato salad with basil viniagrette. Res. sug. for 6 or more. I. Mon.—Fri. 11:30 a.m.—3. Br Sat.—Sun. noom-3. D dally 5-11. Private parties for 70. (M) A.E. CB, D.C., MC, V.

43rd-56th Streets, East Side

ALFRED: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spels: fetuceine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tramisus. Res. sug. L Mon.—5at. 11.30 a.m.—11.30. Br Sun. 12:30–4. D Mon.—5at. 4–11, Sun. to 10. (M)

AMBASSADOR ERIL—I United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyart (702-5014). Dress op. American grill. Speck carpacto of venison with blueberries, grilled paillard of salmon with vegetable pasts, rosted duck breast in a spice crust with wild berry sauce. "Seafood Extravagana" buffer Fri. eve. Res. sug. B dally 7 am.—II am. L daily non-2. Champages and lobster buffer Br. Sun. Hill St. am.—S D daily 6-10-28. EC. B. D. C. M. C. V.

(M) AE, C.B, D.C, M.C, V. THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-4856), Casual. American. Spets vocado-erabnest saled with pink grapefinit and fresh ginger, barbecued salmon steak with avocado com salss, grilled Dover sole with spicy long green beam and fried kesk. Res. sag. B daily 7. m.—10.50 m. m. Mon—Sat. 11.00 m.—3. 11.00 m.

BRASSERIE—100 E. 53rd St. (75:1-484); 75:1-484). Casual. French/Alsatian. Spels: onion soup., choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–S. D daily S– 10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. (M) — AE, CB, DC, MC, V.

parties for 40–120. (M) AE, CB, DC, MC, V. CHRISTO'S—541 Lexington Ave., bet. 49th–50th Sts. (3SS-269S; ~2956). Casual. American/Italian. Specislobster, steak, veal piccata. Res. sug. L. Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. AE. CB. DC. MC. V. AE. CB. DC. MC. V.

COLDWATERS—988 Second Ave., bet. 52nd-53rd Sts. (888-2123). Casual. American-scafood. Spels: 11/4-lb. lobster, Alaskan steamed or broiled crab legs, 16-oz. boneless shell steak, Cajum catfish. Res. for 6 or more. Br/L daily 11 a.m.—4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. (E-M)

AE, CB, DC, MC, V.

CUCINA & CO.—200 Park Ave., in the Met Life
Building (682-2700). Casual. Mediterranen. Spcis:
zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon-Fri. 7
a.m.—9, Sat. 8 a.m.—1. Closed Sun. (I-M)
AE, CB, DC, MC, V.

DAVID K'S NOODLE ROAD—209 E. 49th St. (486-1803). Casual. Szechuan-Northern Chinese. Spets: orange beef, General Tso's chicken, str-fried lamb with scallions. Res. sug. L Mon.-Fri. 1130 a.m.-230. D Mon.-Thu. 6-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. (M) AE, DC. Mc. V.

BRAIK BOTEL—440 Park Ave., at 56th 5t. (221-000). Cafe Suisse: Casual. Continental/Swiss. Spd. evel etinice with roest or spacetik, kirsch-tore. Res. sug. B Mon.—Sat. 7. am.—11 am., Sun. to 11:30 a.m. L Mon.—Sat. 11 a.m.—5, Sun. noon-5. D daily 5:30-11. (M) Drake Barr B Mon.—Sat. 7-10:20. L Mon.—Sat. 11 a.m.—2-30. Cocktail Sun.—Fri. 11:30 a.m.—1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M)

AE, CB, DC, MC, V.
FITZERS—687 Lexington Ave., bet. 56th–57th Sts.,
in the Fitzpatrick Hotel (355-0100). Casual. Continental-lrish. Spcls: Irish lamb stew, fillet of steak Bal-

timore, Dublin Bay prawns. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 7:30 a.m.-11 a.m. L Mon.-Fri. noon-2:30. D Mon.-Fri. S:30-10:30. Private parties for 40. (M) AE, MC, V.

FOUR SEADONS—99. E. S2nd. St. (75-4949). Pool. Room Formal. American-contemporary J. Mon-Fin. 2008—200. D. Mon.—Thu. 59-50. Fin-Sut. to 11:30. Complete pre-batter D 6-16s; safer-shatter D 10-11:51. Res. ner. Closed Sun. (B) Grill Rooms Formal. American-contemporary J. Mon.—Frin. 2008—201. D. Mon.—Sat. 5-11:30. desserts and cheese tray 10:50-midight. Res. ner. Reduced-rate parking from Sc45. Private parties 15-150. Closed Sun. (B) AE. CB. DC. MC. V. AE. CB. DC. MC. V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2769). Dress opt. Northern Italian. Spcks: imported scampi, vea silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC. V.

IL MENESTRELLO—14 E. S2nd St. (421-7588). Formal. Northern Italian. Res. nec. I. Mon.—Sat. noon—3. D Mon.—Thu. 5–11, Fri.—Sat. to midnight. Closed Sun. (M) AE. DC. V.

LA COTE BASQUE—5 E. 5Sth St. (688-6525). Formal. French. Spels: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.—Sat. noon—2:30. D Mon.—Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LINETTE—65 E. 56th St. (822–1565). Formal. French. Speks rosst muscovy duck breast, glazed with horey and soy on rice neodless smoked and grilled Maline lobster in lobster broth with corn, potatoes and sweet onions, rossted rack of Janh with artchecks, yellow and purple was beam and tomato oil. Res. nec. L Mon.—5t. noon—5. D Mon.—7t. 7-1020, 5t.6–1020. Pre-dietaer D Mon.—5st. 6-620. Closed Sun. (E)

LA RONDINE—805 Third Ave., at 50th St. in the Crystal Pavillion (789-0101). Casual. Northern Italian. Spels: crossini di polenta with wild mustrooms, rigatoni grappa, medaglioni di vitello champagne. Res. sug. L Mon.—Sat. 11:30 a.m.—3. D Mon.—Sat. 5—10. Closed Sun. (M) AE, CB, DC, MC, V.

LELIO RISTORANTE—65 E. 54th St. (751–1555), Formal. Italian. Spcbs: spaghettini primavera, petto di pollo Valdostara, scaloppine Castellara. Res. sug. L. Mon-Frin. noon-3. D Mon.—Thu. 5:30–10:30, Frin.—Sat. to 11. Closed Sun. (M-E) AE. CB. DC. MC. TM. V.

LE PERIGORD—40S E. S2nd St. (755-6244). Formal. French. Spels: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.—Sat. noon-3. D Mon.—Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. (E) AE. CB. DC. MC. V.

LESPINASSE—2 E. 55th St., in the St. Regis Hotel (733-450). Formal. French-oriental Spds: friessee of mushroom with rosemary and shallor stooto, cason and shallor shall

LE TRIANON—455 Madison Ave., at 96th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Speits fresh shrimp and crabmest on casers sald, fruited imare, grilled salmon filler with wilted romaine chive oil. Res. sug. B daily 7 a.m.—11 a.m. L Mom.—5at. nono—230. Buffer Built 11:30 a.m.—2:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

IEXINGTON AVENUE GRILL—569 Lexington Ave., at S1st St., in the Loews New York Hotel (733-1518). Casual. American. Speks pan-roosted baby chicken with garic mashed potatoes, smoked and grilled filet mignon with wild mashrooms, rosemary shring pizza with black olives and mozzarella. Res. with pizza with black olives and mozzarella. Res. Mon.—Sat. 4-midnight, Sun. to 11. Private parties for 500. (M) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

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- MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcis: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L. and D Mon.—Sat. noon—11. Pre-theater D 5-6:30. Private parties for 55-5C. Closed Sun. (M) AE, CB, DC, MC, V.
- 75. Cassed Sulm, Cassed Sulm
- SHELTON GRILL—925 Lexington Ave., bet. 48th—900 Sts., in the Marriott East Side Hole (175–400). Casual Continental Spcle brouled salmon stack with champagne and caviar stace, metallions of veal with perepourdine, grilled lamb chop with demi-glace stace. Res sug. B daily 7 an.—11:30 am. Br. Sun. noon—2:30. L daily noon—2:30. D daily 5:30–10. (M).
- SNAPS—230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Speks warm potato cake with gravlax. halibut with braised fennel in permod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.-Fri. noon-3. D Mon.— Sat. 5:30-midnight. Closed Sun. (M-E)
- AE, CB, DC, MC, TM, V.

 TRATTORIA—Met Life Bldg., at 45th St. (661-3090).

 Casual. Italian. Spcls: quatro stagione pizza, mezza penne alla siciliana, viello all parmigiana. Res. sug. B Mon.—Fri. 7-a.—11 a.m. L Mon.—Fri. 13-0 a.m.—5.

 D Mon.—Fri. 5-10. Closed Sat.—Sun. (M)

 AE, CB, DC, MC, V.

 AE, CB, DC, MC, V.
- TROPICA—200 Park Ave., in the Met Life Bldg. (867-6767). Casual. Scafood. Spch: rosst cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, scared tuna loin with chayote squash and chive sauce. Res. sug. L. Mon.—Fri. 11:30 a.m.—3. D. Mon.—Fri. 5-10. Bar Mon.—Fri. 11:30 a.m.—11. Closed Sat—Sun. (M)
- AE, CB, DC, MC, V.
 TSE YANG—34 E. Sist St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce,
 Tse Yang chicken, roast duck Peking style. Res. sug.
 L daily noon-3. D daily 6-midnight. Private parties
 for 10-60 (M)

 AE, CB, DC, MC, V.
- WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th See, (553-500). Bull and Bear Dacket required. American Spele prime beef, fresh seafood. Res. sag. L. Mein–Sat. norm 3–1 D Mon.—18th Seafood. Res. sag. L. Mein–Sat. norm 3–1 D Mon.—18th Seafood. Res. sag. 80th—18th Seafood. Res. sag. 80th—18th Seafood. Res. sag. 80th—18th Seafood. Res. sag. 80th—18th Seafood. Res. sag. 80th—18th—10th Jan.—10th Jan
- ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spels: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M).
- ZEPHYR GRILL—I Mitchell PI., at 49th St and First Ave., in the Beekman Tower. (223-420). Casual. American. Spels: salmon au poivre with cabernet sauce, seared skinless chicher heast with posted aspargus and mushroom furnet. roasted grouper file with lobsets rauce. Res. sag. B Mon-Sat. 7 a.m.—40. Mon.—5at. 5:30–10, Sun. 5-9. Private parties for 10–150. (M).

43rd-56th Streets. West Side

- ABREME—700 Fifth Avv., at 55th 5t, in the Pavinsubs. (247-200). Formal Classical French, Spels pan-seared foie gras with duck confit, spiced apple, crisp potato and ginge-feet oil; not scalelops in crisp tare root with lemongrass, spinach and yellow pepper jus grilled Long bland duch bereat with noy glac. Mon.—Fit. 7-10, Sat.—Sam. 7,39-11. It Mon. Fit. noon—200, Sat. to 3. Br. Sun. non-300. D Mon-Sat. 6-10-30. (B) Le Bistro d'Adriennes Cassul. French. Spels game terrine with rabe test salad, grilled swordfish with rattouille, leek-and-postos ure with daily c-11, 400. Mon.—Fit. Re. Co. B. Dc. McS. V.
- ALGONQUIN—59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L. noon-3. D Mon. 54t. 5:30-midnight, Sun. 6-11. Br Sun. noon-2:15. Late S buffer Fri.-Sar. 9:30midnight. Free D parking 5:30-1 a.m. (M) AE, CB, D.C. MC. V.
- AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W.

 Soth St. (246-6699). Casual. American. Speck: pan scared rib-eye steak with black yearley gradded airloin with five perpercorn winkey assoc. with the perpercorn winkey assoc. (1630). Br. Sar.-Sun. 9. am. -230. L. Mon.-Fri. 11 a.m.-4. D daily 4-midnight. Reduced rate D parking. (M)
- AQUATE—13 W. 54th St. (307-7311). Attrium: Formal. Scandinavian. Spels: smorpasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, paramblebrry sorbet. Res. nec. I. Mon.—Fri. noon-2-30. D Mon.—5at. 53-0-10-30. Pre-theart D Mon.— 5at. 53-0-630. (B) Cafei Informal. Spels: smorrebrod, Scandinavian 'home cooking.' L. Mon.—Fri. noon-3. D Mon.—5at. 530-10-30. CBs. DC. MO. V.
- BARBETTA—321 W. 46th St. (246-9171), Jacker required. Northern Italian. Spcbs: field salad Piermonstees, risotot calls Piermontees, rosat rack of veal. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-thearen D 5-30-7. Private rooms. Dancing Thu.-Sat. from 8:15. Closed Sun. (M-E)

 AE, CB, DC, MC, TM, V.
- CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spds: pan-roasted veal chop with herb mustard suce, salmon filet with fennel and tomato. Res. sug. Open Mon.—Sat. 11:30 a.m.—1 a.m. Private parties for 300. Closed Sun. (M) AE, CB, DC, MC, V.
- CMBLOTTE—145 W. 44th St., in the Hotel MacIlowe (789-75%). Caula Contemporary American. Speks melange of vegetables with fettaction, garkiand olive oil; bother and scallop slad with imsted greens and poppy seed densing, gilled file of beef with hore-radial neram, beep turne and sauteed spinach. Res. sug. B Mon.—Ft. 6:30 a.m.—10:30 a.m., Sat—Sun. from 7 a.m.—non. I. Mon.—Sat. 11:30 a.m.—3. D daily 5-11:30. Pre-theater D 5-7, (M-E) AB, DC, MC, V.
- DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1609). Castle American. Spels: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L. daily 11 a.m. – 2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. (M)
- DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spels: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.—Fri. 11:30-4. D Mon.—Sat. midnight. Private parties for 50-400. Pianist Mon.— Sat. Closed Sun. (M)

 AE, DC.
- BORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Splst: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 1130-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.
- ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spels: meatloaf and mashed potatoes, chicken pot-pic, T-bird salad. B, L, D Mon.—Thu. 7:30 a.m.—11:30.

- Fri.-Sat. to 12:30 a.m., Sun. 8 a.m.-11. Br Sun. noon-4. (I) AE, MC, V.
- HALEYON—151 W. 54th St., in the Rilega Royal Hotel (468-8889). Casual. American. Spetch home-unerated and smoked Norwegian salmon, tournedos of beef with smoked tomate and rossed coren, pan seared red snapper with glazed leeks and red wine vinegar. Res. 3. D daily 5-0-11. Late supper and pastrice till 2 a m. Private parties for 150-300. Free parking. (E) AE, CB, DC, MC, TM, V.
- JOEY'S PAESANO—205 W. 43rd St. (997-8700). Casual. lalian. Spds: seafood cartocio, veal chop Milanese, rigatoni alla vodka. Res. sug. L daily 11:30 a.m.—3:30. D daily 3:30-1:30 a.m. Private parties for 20-100. Also 136 Mulberry St. (%6-3337). (1)

 AE. CB, DC, MC, TM, V.
- KOYOTE KATE'S—307 W. 47th St. (956-1091). Casual. Southwestern. Speks: Gulf Coast salad, linguini with scallop and shrinp in a volds sauce, honey cured ribs. Res. sug. I. Mon.—5at. noon—3. Br Sun. noon—7. D. Mon.—5at. 3-11. Ent. Fri.—Sun. (M) AE, MC, V. LA BONNE SUPPE—48 W. 55th St. (586-7650). Casual.
- French bistro. Spcls: French hamburger, soups, omelettes, fresh fish, fondues. Open daily 11:30 a.m.midnight. Br Sun. 11:30 a.m.-3:30. Private parties for 15-60. (I-M)

 AE, MC, TM, V.

 LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and
- LICAMPELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Speds: stuffed quali with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon– 2:30. D Mon.–Sat. 6-10:30. Complete L. Pre-theater D 5:30-6:30. Closed Sun. (E)
- AE, CB, DC, MC, V.

 LANGAN*S—150 W. 47th St. (869-5482). Dress opt.

 American-continental. Spcis blackened swordfish,

 Maryland crabcakes, New York sirioin steak. Res.

 sug. L Mon. Sat. 11:30 a.m.—4. Br Sun. 11:30 a.m.—4.

 D daily 4-midnight. Pre-theatre D daily 4-8. (M)

 AE, CB, DC, MC, V.
- LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcis: fricassée of snails with wild mush-rooms, salmon and sole mousse, médaillons of veal with leck sauce, lobster in a pastry shell. Res. nec. I. Mon.—5at. noon—230. D Mon.—5at. 53-01. Complete L and D. Private parties for 100. Closed Sun. (E).
- LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.—Sat. noon—3. D Mon.—Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.
- LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. Ferench. Spcis: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. LTuc-Fri. noon—4. D Tue.—Sat. 5–11. Pre-theater D Tue.—Sat. 5–7. Private parties for 75. Closed Sun.—Mon. (M)
- LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spels: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M)
- LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scarpi Veranda, 30 different kinds of pasta. Res. sug. L Mon.—Fri. noon—3. Italian Br Sat.—Sun. noon—3. D daily 5-midinght. Pre-charer D 5-8. Private parties for 10–200. Free D parking from 5–1 a.m. (M) AE, CB, DC, Mc, V.
- LE BERMARDH—155 W. 51st St. (489-1515). Formal, French/seafood. SpcIs: carpaccio tuna, baked sea urchins, rosst monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.—Sat. noon—2:15. D Mon.—Thu. 6-10:30, Frit—Sat. 5:30-10:30. Private parties for LOscod Sun. (E) AE, DC, MC, V. IE. PATIO—1:19 W. 56th St., in the Parker Meridien
- (245-500). Casual. French-American. Light L Mon.-Fri. noon-2-30. Buffet L Sat. noon-2-30. Jazz Br Sun. noon-2-30. (M)

 AE, CB, DC, MC, V.
 LES PYREMES—251 W. 51st St. (246-004; 246-0373).
- Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.—Sat. noon—3. D Mon.—Sat. S-midnight, Sun. 4–10. Spce. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. (M) AE, CB, DC, MC, V.

- MAMMA LEONE'S-261 W. 44th St., in the Milford Plaza Hotel (586-5151). Dress opt. Italian. Spels: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Sat. 4-11:30, Sun. 2-10. Free D parking. Private parties for 100-500. (M) AE, CB, DC, MC, V.
- MARRIOTT MARQUIS-1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue -Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) The View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11, Fri. and Sat 5-midnight, (E) AE, CB, DC, MC, V.
- NICOLE BRASSERIE DE PARIS-870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug B daily 6:30 a.m.-noon. L Mon.-Sat. noon-3:30. Br un. noon-3. D daily 5:30-midnight. Pre-theater D :30-7. (M) AE, CB, DC, MC, TM, V. 5:30-7 (M)
- OSCAR STEAKHOUSE-871 Seventh Ave., bet. 55th-56th Sts. (582-7500), Casual, American, Spcls: prime aged T bone steak, veal chop, broiled lobster. Res. AE, CB, DC, MC, V.
- PALIO-151 W. 51st St. 245-485()). Formal. Northern talian contemporary. Spcls. beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 8-45. Closed Sun. (E) AE, CB, DC, MC, V.
- PATSY'S-236 W. 56th St. (247-3491/3492). Casual Italian, Spcls: linguini marechiare, yeal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30. AE, CB, DC, MC, V.
- PIERRE AU TUNNEL-250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE. MC. V.
- RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tuc.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. noon-1 hu. 5:30-1 a.m., Fri.-5at. to 2 a.m., 3un. noon-10:30. Pre-theater D 5:30-6:15. Dancing. Private par-ties 10-1000. Closed Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spels: trio of American caviars with brioche, steak tarrare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. Br Sun. 11:30 a.m.-2. (I-M)
- RENE PUJOL-321 W. 51st St. (246-3023). Casual. French, Spcls; sliced sea scallops on a bed of provencal vegetables, broiled filet mignon with beamaise sauce. melting chocolate cake. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M)
- RESTAURANT RAPHAEL-33 W. 54th St. (582-8993). Dress opt. French-contemporary. Spcls: confit of eggplant and lamb with warm goat cheese, tuna steak eggpant and name with warm goat cheese, tuna sease with crisp potatoes and grey peppercorns, risotto with braised veal perfumed with star anise and cilan-tro. Res. sug. L Mon.—Fri. noon-2:30. D Mon.—Fri. 6-9:30, Sat to 10:30. Closed Sun. (E)

 AE, DC.
- SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. Ameri-can. Spcls: Samplings salad, chili crusted calamar. Res. sug. Buffet Br Sun. 11 a.m.-3. D daily 5-midnight. Pianist nightly from 6:30. (M) AE, CB, DC, MC, V.
- THE SEA GRILL-Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea Grill chowder with lobster, shrimp and clams; charred filet of salmon on a bed of French lentils; roast grouper with melted leeks and citrus fruits. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-11. Prix

fixe D 5:30-10:30. Closed Sun. (E)

- AE, CB, DC, MC, V. STAGE DELICATESSEN-834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I)
 - AE, MC. V.

- THE SUPPER CLUB-240 W. 47th St. (921-1940). lacket required. American-Mediterranean. Spcls: Atlantic salmon with artichokes and aioli, braised duck with salmon with artichokes and aioli, braised duck with oranges and cumin, pasta with shrimp and broccoli rabe. Res. sug. D only Tuc.—Sat. 5:30–1 a.m. Pre-the-ater D 5:30–7:30. Private parties for 25–300. Dancing. Closed Sun.—Mon. (M=E) AE, CB, DC, MC, V.
- SYMPHONY CAFE-950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L. Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight. Sun. 3-9. Private parties for 150. (M) AE, CB, DC, MC, TM, V.
- TOP OF THE SIXES-666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.
- '21' CLUB-21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad. "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) AE, CB, DC, MC, V.
- VICTOR'S CAFE 52-236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suck-ling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private par-nics. (M) AE. CB. DC. MC. TM. V.

57th-60th Streets

- ARIZONA 206-206 E. 60th St. (838-0440). Casual. Southwestern American. Speks: requila cured salmon with tomatillo salsa, pickled vegetables, and salmon roc; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.-Fri. noon-3. Sat. to 2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5-11:30, Sun. 6-10:30. (M-E)
 AE, CB, DC, MC, V.
- CAFE BOTANICA-160 Central Park South, in the Essex House Hotel (484-5120), Casual, Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with po-tato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 5:30-10:30. S daily 10:30-1:30 a.m. Prefixe L. Pre-theater D 5:30-6:30. (E) AE, CB, DC, MC, V.
- FELIDIA-243 E. 58th St. (758-1479). Jacket required Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.
- LE CHANTILLY-106 E. 57th St. (751-2931). Formal. Classical French. Spels: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Private parties for 22. Closed Su AE, CB, DC, MC, V.
- LE TRAIN BLEU-1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.
- LES CELEBRITES-160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spels: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squa with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private partics for 12. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.
- PASTA LOVERS-158 W. 58th St. (582-1355). Casual. Italian. Spels: linguini frutti di mare, fettuccine primavera, gitti arabiata. Res. sug. L and D daily noon-11.
 Private parties for 15-20. (I-M)
 AE, MC, V.
- PAULY'S-400 E. 57th St. (888-7410). Casual. Italian family style. Spels: chicken country style, pork chop giambotto, shrimp scampi. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 3:30-midnight, Sat.-Sun. noon-3:30. D MOU.-, ... 1-midnight. Pianist Fri.-Sat. (I) AE, DC, MC, TM, V.

- PETROSSIAN-182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar: lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E) AE, CB, DC, MC, V.
- PLAZA HOTEL-Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal, Continental, Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu. Sun. 5:30-10. Fri -Sat to 10:30 Pre-theater D Tue -Sat 5:30-6:30 Pianist Tuc.-Sat. (M-E) Oak Room: Formal. L. Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. Oak Bar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. Oyster Bar: Casual. Scafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-mid-night. Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45
 - 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) AE, CB, DC, MC, V. POWER'S COURT-221 E. 58th St. (486-1818). Casual. American-European. Spcls: medallions of veal with lobster in a lobster-sherry sauce, filet mignon in a burgundy wine sauce, roast rack of lamb with a herb crust. Res. sug. L Mon.-Fri. noon-4. D daily 4-11.

a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from

- Pianist nightly from 7-11. (M) AE, CB, DC, MC, TM, V. ROSA MEXICANO-1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic.
- pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5-midnight. (M) AE, CB, DC, MC, V. RUMPELMAYER'S-50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls:
- old-fashioned soda fountain with sundaes, chicken pot-pie, steaks and chops. Children's menu. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M) AE. CB, DC, MC, V. THE RUSSIAN TEA ROOM-150 W. 57th St. (265-0947).
 - Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.– 4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. (M)
- AE, CB, DC, MC, V. SAN DOMENICO-240 Central Park South. (265-5959)
- Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:30-11:30, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V.
- SERENDIPITY 3-225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, TM, V.
- YELLOWFINGER'S-200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (M)

 AE, CB, DC, MC, TM, V.

Above 60th Street, East Side

- BORDER CAFE USA-244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spels: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.-Fri. noon-4. Br Sat.-Sun. noon-4. D Mon.-Sat. 4:30-midnight, Sun. to 11. (M)
- AE, CB, DC, MC, TM, V. CAFE CROCODILE-354 E. 74th St. (249-6619), Casual.
- Mediterranean bistro. Spels: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe

menu. Private parties for 16-24. Closed Sat.-Sun. (M)

CAFE PIERRE-The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocof wild mushrooms and asparagus with ricotta gnoc-chi and sage, sauteed fole gras with cracked black pep-per and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-5:30. (E) AE, CB, DC, MC, V.

CAFE SAN MARTIN-1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spchs: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Complete D. Pianist nightly. (M) AE. MC. V.

CARLYLE HOTEL-76th St. and Madison Ave. (744-1600), Café Carlyle: Dress opt. Buffet Br Sun. on-3. D Tuc.-Sat. 6-11. Carlyle Restaurant: For mal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E). Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3-5:30. AE, CB, DC, MC, V.

COUNTRY CLUB-210 E. 86th St. (879-8400). Jacket required. American, Spcls: James Beard salad with duck confit; lightly smoked salmon filet with tangerine broth, leeks and spinach; devil and angel food cake. Res. nec. D only Mon.-Sat. 7-11:30. Late supper 11:30-2 a.m. Private parties for 75-600. Dancing Mon.-Sat. from 7-4 a.m. Closed Sun. (E)
AE, DC, MC, V.

FIRST WOK-1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spels: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Thu. 4-11, Fri. to midnight, Sat. to 12:30 a.m., Sun, 1-11, (I-M)

540 PARK-540 Park Ave. at 61st St., in the Regency Hotel (759-4100). Casual. American. Spcls: lobster nicoise salad, red snapper fillet with red lentil lentils and ginger sauce, roast baby chicken with baby vegetables and garlic confit. Res. sug. B daily 7 a.m.-11
a.m. I. Mon.-Sat. 11:30-2:30. Br Sun. noon-3. D daily 6-10. Pianist Mon.-Fri. 6-1 a.m. (M)

GIRASOLE-151 E. 82nd St. (772-6690). Casual. Italian Spels: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 35. (M) AE. ISLE OF CAPRI-1028 Third Ave., at 61st St. (223-

9626, 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.-Sat. noon-11. Enclosed sidewalk cafe. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE-58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. lacques iulienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30 Complete L. Closed Sun. (E) AE, CB, DC. LE COMPTOIR—227 E. 67th St. (794-4950). Casual. French bistro. Spcls: steak frites, leek terrine with truffle oil vinaigrette, chocolate tarte. Res. nec. L daily noon-3. D Mon.-Sat. 6-midnight, Sun. 5:30-11.

MARK'S--25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30 –10:30. Banquets for 25–175. (E)

AE, CB, DC, MC, V.

MUMBLES-1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spels: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.—Thu. 11:30 a.m.—2 a.m., Fri.— Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. 11 a.m.-4. Also 603 Second Ave., at 33rd St. (889-0750). (I)

NINO'S-1354 First Ave., bet. 72nd-73rd Sts. (988-0002). Casual. Italian. Spcls: tortini di mozzarella alla Romana, spaghetti poveraccio, combinazione alla griglia Italiana. Res. sug. L daily noon-5. D

Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 5-10. Jazz pianist Tue.-Sat. 8:30-12:30 a.m. (M) AE, DC, MC, V.

OUR PLACE - CUISINES OF CHINA-1444 Third Ave., at 82nd St. (288-4888). Casual. Regional Chinese. Spcls: Peking-style jumbo prawns fried and coated with ground pecans, Szechuan peppery chicken, Can-ton whole sea bass. Res. sug. L daily noon-3. D Mon.-Thu. and Sun. 3-11, Fri.-Sat. till 11:30. Pretheatre D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

PARK AVENUE CAFE-63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D

PICCOLO MONDO-1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parkit AE, CB, DC, MC, V Closed Sun. (M)

THE POLO-840 Madison Ave., at 69th St. (439-4835). Casual. Contemporary American. Spcls: flamed lob-ster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 6-10. Private parties for 10-40. (E) AE, CB, DC, MC, V. SEL & POIVRE-853 Lexington Ave., bet. 64th-65th

Sts. (517-5780). Casual. French-American. Spels: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.-Sat. only). Res. sug. L daily noon-5. Br Sun noon-4. D daily 5-11. (M) AE, CB, DC, MC, TM, V.

SESUMI-222 E. 86th St. (879-1024). Casual. Japanese Spds: sushi, sashimi, shab shab, lobster an Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11 AE, DC, MC, V. Private parties for 25. (I)

SIGN OF THE DOVE-1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; yeal chop in a coriander crust, sau temes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and churney. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 6-10. Private parties for 150. (E) AE, CB, DC, MC, TM, V.

THE STANHOPE-995 Fifth Ave., at 81st St. (288-5800) The Stanhope Dining Room: Jacket required Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.—Sat. 7 a.m.—10:30 a.m., Sun. to 10 a.m. L Mon.—Fri. noon—2:30. Buffet Br Sat.-Sun. 11/30 a.m.-3. D daily 6-10:30. Dancing every Fri.-Sat. 8-midnight. (E) Gerard's: Cocktails and light fare noon-1 a.m. daily. Le Salon: B daily 10:30 a.m.-noon. L daily noon-2. Tea daily 2-5:30. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES-1 W. 67th St. (877-3500). Jacket reg. after 5. French, Res. nec. L. Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V. CONSERVATORY-15 Central Park West, bet. 61st-

62nd Sts., in the Mayflower Hotel (581-08%). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties AE, CB, DC, MC, V.

COPELAND'S-547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight, Sun. 3-11. Jazz Tue.-Sat. (M) AE, DC, MC, V.

FUIIYAMA MAMA—467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried cala-

mari. Res. sug. D only Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. (M) AE.

RED RIVER GRILL-302 Columbus Ave., at 74th St. (721-6000). Casual. American. Spcls: white bean and rabbit stew with gingerbread skillet biscuits, sauteed raboit stew with gingerbread skillet biscuits, sauteed and braised duck with buttermilk pecan pancake and red onion jam, pan-seared yellowfin tuna with pear-ginger relish and mashed parsnips. Res. sug. L Mon.— Fri. 11:20 a.m.—3:20. Br Sat.—Sun. 11:30 a.m.—3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. to 10:30. (M) AE, DC, MV, TM, V.

SALOON-1920 Broadway, at 64th St. (874-1500). Casual. American. Spcls: escallopes of breast of chicken with tarragon cream sauce, steak, hamburgers, fresh silver salmon fillet seared in a herb crust with couscous. Res. sug. L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 30-60.

(M)

AE, CB, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN-Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E) AE, CB, DC, MC, V.

THE TERRACE-400 W. 119th St. (666-9490), Formal Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM-451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M)

AE, CB, DC, MC, TM, V. RASPUTIN-2670 Coney Island Ave. (718-332-8111).

Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, yeal medallions with calvados sauce. Res. nec. L daily noon-2. D Mon.-Thu. 8midnight, Fri.-Sat. 9-3 a.m., Sun. 8-1 a.m. Ent. AE, CB, DC, MC, V. nightly (E)

THE RIVER CAFE-1 Water St. (718-522-5200). Jacket required. American, Spcls: sauteed foic gras with pumpkin seeds and pcar, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC. V.

QUEENS

RALPH'S ITALIAN RESTAURANT-75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. packson reignts (16-697-255). Casula. Italian. Spcis: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (1) AE, DC, TM, V.

VILLA SECONDO-184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tuc.-Fri. noon-11, Sat. 4nidnight, Sun. 2–11. Complete L. Closed Mon. (I-AE, DC, MC, V.

WATER'S EDGE-44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: grilled shrimp tostada with tomato corn salad, yogurt curd and avocado; roast rack of lamb with yogurt cura and wocado; rosst rack of lamb with chickpea pancake and grilled vegetable kabob with mint chutney; rosst filet of grouper with sauteed greens and gazpacho broth. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sar. 6-11. Ent. Tuc.-Sar. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

FESTIVALS, SHOWS, AND CIRCUSES—Cirque Du So-leil's Saltimbanco is through 5/16. At Battery Park City, \$15-\$39.50 (809-6969). . . . Crafts on Columbus is 5/8-5/9 and 5/15-5/16. On Columbus Ave. from 77th to 81st St. Free (866-2239). The Columbus Avenue Spring Festival is on 5/8, 10 a.m.— 6. Special attractions include a petting 200 and feeding farm. On Columbus Ave. from 66th to 71st St. Free (995-9412). . . . Carmine Street Mother's Day Festival is on 5/8, 10 a.m.-7. Craft and multicultural food fair. On Carmine St. from Bedford to Bleecker St. Free (995-9412). . . . The African Violet Society will have a special exhibit and sale on 5/7, 2-6 and 5/8, 10 a.m.-5. At the Salvation Army Communit Center, 221 E. 52nd St. Donations accepted (757-0915). . . . The Great American Quilt Festival is 5/12-5/16. Featuring accessories, supplies, enthusi-asts, and, of course, quilts. At Pier 92, 52nd St. and the Hudson River. \$10 (977-7170). . . . MTV and Loews Theaters host The Human Rights Watch Film Festival on 5/7-5/20, 60 films, 38 premieres, At Loews Village Theatre VII. Third Ave. and 11th St. \$6.50 per film (978-8991 for info.; 59-LOEWS for tickets). . . The Brooklyn Arts Council's Promenade Art Show is on 5/8-5/9, 11 a.m.-5. On the Brooklyn Heights Promenade, from Remsen to Clark St. Free (718-625-0080). . . . New Moon New York presents the Beltane Festival, celebrating the pagan spring holiday, on 5/9 at 1:30. Bring a picnic lanch and an appetite for revelry. At Frisbee Hill, E. 72nd St. entrance. Free (718-522-1260).

PERFORMANCES—The New York Shakespeare Festival presents Public Fringe on 5/6–5/7 at 10:30 and No Shame on 5/8 at 10:30. Call for details. (598–7150)... The Fools Company presents the Eleventh Annual International OFFestival. This week workshops with Martin Russell through 4/5. At the John Houseman Studio Theater, 450 West 42nd St. \$15 (307-6000). . . . La MAMA E.T.C. presents Fedicrico Restrepo's Puppets and Drummers on 5/6-5/11. At 74A E. 4th St. \$15 (475-7710).

BENEFITS—The New York League for Cerebral Palsy's City Nights City Lights Tour is on 4/11 at 6. \$70; Reserve (683-6700). . . . The Black Filmmaker Foundation hosts a benefit screening of Mario Van Peebles's Posse on 5/10 at 7. At the Criterion Theater, 1514 Broadway. \$35 (307-7171). . . . A benefit party for St. Jude Children's Research Hospital is on 5/7 at 7. At the New York Hilton. \$125 (947-3740). . . . New Yorkers Helping the Homeless hosts a comedy night on 5/11 at 8. At Caroline's Comedy Club, 1626 Broadway. \$25 (695 Alzheimer's Association's Annual Benefit Ball is on 5/12 at 7. At The United Nation's West Terrace. \$275 (983-0700). . . . Latin American Artists Fight AIDS hosts "Fiesta For Life," a party for The Hispanic AIDS Forum, on 5/7 at 7. At the Puck Building. \$45 (966-6563). . . . City Center celebrates 50 years with a benefit extravaganza hosted by nne Woodward, on 5/10 at 7. At 130 W. 55th St. \$25-\$65 (581-1212)

LECTURES, DISCUSSIONS, AND READINGS-The Acad emy of American Poets presents readings by Yusef Kokmunyakaa and Sharon Olds, on 5/4 at 7. At the French Institute, 22 E. 60th St. \$5; and Myung Mi Kim, Harryette Mullen, and Leonard Schwartz, on 5/11 at 6. At the Donnell Library, 22 W. 53rd St. Free (274-0343). . . The Poetry Project presents Racial-ity in Literature, a lecture by Kimiko Hahn and Lynne Tillman, on 5/5 at 8; Men and Race, a discussion with Evert Eden, Gavin Moses, Ed Morales, and others, on 5/7. \$5 suggested donation (674-0910). . . . The Unterberg Poetry Center at the 92nd Street Y esents a staged reading of Under Milk Wood with Brian Murray, F. Murray Abraham, Laura Esterman, and Meg Owen. \$15 admission. Call for tickets (9%-

1100). . . . Adrienne Rich will deliver the Poets | House 1993 Paul Zweig Memorial Lecture on 5/6 at House 1993 Paul 2 Weig Memonal Lecture on 3/6 at 7. At at the Drawing Center, 35 Wooster St. Free (431–7920). . . Symphony Space presents Selected Shorts: A Celebration of the Short Story. This week J. California Cooper hosts readings by Paul Butler, Vinie Burrows, and Juanita Flemming. 5/5 at 6:30. \$12 (864-5400). . . . Limbo Cafe presents a reading by David Foster Wallace on 5/11 at 7. Free (477-5271). . . . Beverly Coyle and Steve Erickson will read at Rizzoli Bookstore on 5/6 at 6:30. At 454 Broadway, Free (674-1616). . . Shakespeare & Co. Booksellers presents readings by Marianne Williamson on 5/5 at 6; and Charlie Smith on 5/6 at 7. At son on 5/5 at 6; and Charite Smith on 5/6 at 7. At Shakespear & Co., 716 Broadway. Free (529-1330). . . The New York Shakespeare Festival and Shakespeare and Co. present Public Books: The Spring Literary Series with readings by A.M. Holmes and Jay McInerny on 5/10 at 8. 425 Lafayette. Free (598-7150).

COMPILED BY NORMAN VANAMEE

TOURS

BROOKLYN HEIGHTS HOUSE & GARDEN TOUR-5/8 from 1 to 5. A self-guided tour of this landmark neighbor-hood and five of its historic houses. Sponsored by the Brooklyn Heights Ass. \$20 (718-858-9193).

ROOSEVELT ISLAND-5/11 from 5:30 to 7:30. Meet at the tram station on Roosevelt Island for a sunset tour of this planned community and its historic landmarks. \$15 (832-4540 ext. 385).

WALKING WITH A NEW YORKER-Beyond the tour buses and tourist attractions is a city where people actually live. See the real thing with two seasoned New Yorkers. Meet at Fifth Avc. and 61st St. Thurs. and Fri. from 11 a.m. to 1. \$15 includes tram fare. Riding tours also available (861-1876).

CITYWALKS—Tours with John Wilson. 5/8 at 1: The West Village, 5/9 at 1: The Lower East Side, Call for weekday tour schedule and meeting spots. \$12 (989-2456).

HOPE COOKE'S NEW YORK-5/9 at 11 a.m.: Victorian Bastion: Brooklyn Heights. \$12; reserve (718-852-

ISTORIC WASHINGTON SQUARE-Through 6/19, Saturdays at 1:30. Meet Arthur Marks at 103 Waverly Pl. to discover the romance and history that surrounds Greenwich Village. Followed by an American high tea at CIII Restaurant at the Washington Square Hotel. \$15 (includes tea); reserve (254-1200).

MUNICIPAL ART SOCIETY-Weekday tours: 5/17, 6/14: Downtown Public Art. . . . 5/10, 5/24, 6/7: Mid-town Lobbies. . . 5/11, 5/25, 6/8: Immigrant New York. . . . 5/4, 5/18, 6/1, 6/15: Rockefeller Center Every Weds. through 6/14: Times Square & Historic Theaters. . . . 5/13, 5/27, 6/10: w York Old and New. . . . 5/14, 5/28, 6/11: Midtown Manhattan Buildings (Beaux Arts to Post-Modern)....5/7, 5/21, 6/4, 6/18: SoHo. Weekday tours run 11 a.m. to 12:30. Call for information and meeting spots. \$10 adults; \$8 students, seniors, and MAS members (439-1049).

MANHATTAN MEMORIES-5/8 at 1: The Village: Tobacco Plantations to American Bohemia. \$15: reserve (628-9517).

BIG ONION WALKING TOURS-5/8 at 11 a.m.: Ellis Island, \$15: \$12 students and seniors: reserve (439-

ARTWALK-Art Tours of SoHo. Let two young artists ns water—exet 1 ours of 30410. Let two young artists introduce you to current artists and their works on a walk through studios and galleries. Saturdays at 1 through June. Meet at 420 W. Broadway. \$25 (982–1399). DISCOVERY ART TOURS-5/7 at noon: SoHo Vision. Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at 469 W. Broadway. \$18
adults; \$10 students and seniors; reserve (516-621-3786)

SOHO ART TOURS-An inside look at the SoHo art community. Examine cast-iron buildings, visit galleries and artist's studios. Every Wed, and Sat. at 11 a.m. \$25: reserve (431-8055).

DAVID & ERIK'S TOUR—Join two New York artists as they visit SoHo's art galleries in search of "contemporary contemporay" art. Meet at Novocento's Cafe, 343 W. Broadway. Every Saturday at 12:30, tour leaves at 1. \$20; \$10 students (226-6034).

TOURS WITH THE 92ND STREET Y—in town (must re-serve ahead; 996-1100): 5/9 from 1 to 4: SoHo: Mid-town New York Circa 1860, \$15.

URBAN EXPLORATIONS-5/8 at 1; 5/9 at 2: Spring in Central Park, \$12: seniors and students \$10. Reserve (718-721-5254)

SIDEWALKS OF NEW YORK-517-0201 for informati Each tour, \$10. Call for weekday tour schedules. For mini-van tours, 388-2286, 5/8 at 2: Colonial New York. Meet at the Customs House at Bowling Green and explore the narrow, winding streets of down-town, where New York City began. . . 5/9, 23, 30 at 6; 5/16 at 2: A Writer's Walk Through Green wich Village. Meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . 5/8, 15, 22, 29 at 6: Ghosts at Twilight. Meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 5/8, 15, 22, 29 at 6: Ye Olde Tavern Tour. Meet at the Washi 5q. Arch for some visits to old and historic Village watering holes; drinks and tips extra. . . . 5/9, 16 at 2: Beverly Hills East. Meet by the Waldorf-Astoria, Sq. Arch for some visits to old and historic Vil Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . . 5/9, 23 at 2: Beautiful Brooklyn Heights. Meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . . 5/9, 15, 22, 30 at 2: Historic Greenwich Village. Meet at Washington Sq. Arch to hear about folklore, archi-tecture, and history. . . . 5/8, 15, 23, 31 at 2: Secrets of Central Park. Meet at 2 Columbus circle to take a stroll through Manhattan's backvard.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL-Mets, Shea Stadium, 126th St. and Roos velt Avc., Queens (718-507-6387). \$6.50-\$15. 5/7, 10 at 7:40; 5/8, 9 at 1:40, vs. Florida. . . . Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-6000). \$6.50-\$16. 5/5 at 7:30; 5/6 at 12:30, vs. California. 5/11-13 at 7:30, vs. Milwaukee.

BASKETBALL-NBA playoffs, Knicks, Madison Square Garden (465-MSGI). \$12-\$50. 5/9 at time TBA, vs. Indiana (Game 5, if necessary)...New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). \$10-\$100. 5/5 at 8, vs. Clevela (Game 3 of best-of-five series); 5/7 at time TBA, vs. Cleveland (Game 4, if necessary),

MANHATTAN SPECIAL OLYMPICS SPRING GAMES-5/8 from 9:30 a.m. to 3. Over 200 athletes will compete at Downing Stadium on Randalls Island. Call for info. or to volunteer (502-3784).

571 at 7 p.m. in Central Park. . . . Advil Pee Wee Run. 5/9 at 9:30 a.m. in Central Park. . . . Advil Pee Wee Run. 5/9 at 9:30 a.m. in Central Park. . . . Advil Mini Marathon Tune-Up, 5K. 5/9 at 10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-

COMPILED BY KATE O'HARA

CHILDREN FOR

COMPILED BY VIVIAN BARAD

- GROWING UP WITH OPERA—For ages 5–14. 5/8–5/9 at 2. Introduce children to opera with a captivating production of Puccini's Gianni Schiechia, a comic tale of greedy relatives, scheming to inherit the family fortune, performed in English. The Sylvia and Danny Kaye Playhouse, Hunter College, 68th St. at Lexington Ave. (769–7008), 325.
- THE BIG APPLE CIRCUS—For all ages. Through \$1/1.56 at 11 a.m., 57.50-571 at 11.3 m., and 730.576.59 at 12.30 and 430. The one-ring wonder presents in energy production Goalir Pleness, a trip around the universe with a favorire clown, Mr. Gordoon, and his sessionat Mr. Fish. Cunningham Park, junction of Francis Lewis Blvd. and Union Turnpike, Queens (288-0055). 10-225.05 nexts.

CIRQUE DU SOLEIL-See "Other Events."

- METRO THEATRE COMPANY—For ages 5 and up. 5/6 at 7: 5/8 at 11 a.m. and 1: The Yellow Boat, a powerful play about the brief life of Benjamin Saar, an eightyear-old artist who died of AIDS. The Triplex, 199 Chamber St. 6/46-8510, \$7.
- THE HUDSON YACABOND PUPPETS—For ages 5-12. 5/8 at 130 Russian puppeters, formerly of the Moscow Pupper Theaser, present The Golden Fish, a tale of a fasherman, his greedy wife, and a magical fash, and the state of the state of
- MMC DANCE COMPANY—For ages 3-12. 5/8 at 10:30 a.m. and noon: A dance performance of Prokofiev's classic Peter and the Wolf, and Who's That Girl?—Cinderella in Rag Time, a jazzy updated version of the traditional fairy tale. Marymount Manhattan Theatre, 221 E. 71st St. (517-055). 37, reserve.
- WORLD MUSIC FESTIVAL—For all ages, 5/8 at 2: Musical traditions of África and the Americas features soukous musician/vocalist Kanda Bongo Man, the exotic rhythms of Les Miserables Brass Band, and Afrocuban percussionist Mithor Cardona. BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100). Under 12.57 adults \$152 reserve.
- THE YOUTH PERFORMING ARTS COMPANY—For ages. 10 and up. 5/8 at 2: First half of the program is a musical version of Anne of Green Gables. Second half features Japanese dance and music, with violinist Kiyomistu Obana, soprano Mayumi Matsuzono, and pianist Kazuo Kojima. Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th 5t. (265-1612).
- DANCE WORKSHOP—For ages 10 and up. 5/8 from 10:45 a.m.-12:30: A pre-matinee workshop led by former members of the Trisha Brown Dance Company. See "Music and Dance" for the Company's performance schedule. City Center, 131 W. 55th St. (881– 1212). \$5; adults \$10; includes breakfast; reserve.
- FAMILY PUPPET SHOW—For all ages. 5/8 at 2:30: Puppeteer and puppet craftsman, Brother Edward Shechy, presents his hand-crafted string and shadow puppets in a variety show that includes selections from Chainees Folk Tales and Aesop's Fables. Wallace Hall, Church of St. Ignanius Loyola, 84th St. and Park Ave. (288-3588), 33: Audits 53.
- POSTAGE STAMP BEGA-EVENT—For ages 5 and up. 35° from noon-6; 56° from 10 a.m.—8; 57–58° from 10 a.m.—6; 59° from 10 a.m.—4: American Stamp Dealer Association presents stamps galore; with Diamey on Stamps display, a free starter kit for young collectors, and explanations of design and production. If only Cliff Clavin had kids. Jacob Javits Convention Center, 11th Ave. at 35th 5x; (16-75-7000). Free
- FESTIVALS AND FAIRS—For all ages. 5/8 from 11 a.m.—4: Cathedral School Spring Fair, with a rummage sale and hamburgers hot off the grill. St. John the Di-

- vine, Amsterdam Ave., btwn. 110th and 111th Sts. Free. ... 5/8 from 11 a.m.-6: City & Country School Spring Fair, climb aboard a firetruck or a pony. 146 W. 13th St. Raindate 5/9. Free. ... Rudolf Steiner School Country Fair, dance around the Maypole and make tissue-paper butterfly mobiles. 78th St., btwn. Madison and frifth Aves. Free.
- ARTSCONNECTION—For ages 5 and up. 5/8 from 10 a.m.-noon: African-American Theater, with Marlies Yearby. 120 W. 46th St. (302-7433). Free.
- PILE 18UY TBOUP—For all ages. Fri. at 6 Sar.—Sun. at 22-Jonathan Feremu [Jafar in Disney's Aladin') fortest and Skining Time Station's Craig Marin provides the special effects in an adaption of the Broadway musical The Thief of Bagdad—a magical tale about one wish and 1,001 mights. Mazur Theatre, Asphalt Green, 555 E. 90th St. (688-1740). Under 12, 812, adults 314: 515 at door; mothers enter for free or 182.
- MAGIC CIRCLE STORYTELLING—For ages 4—7. 5/1 at 11 a.m. and 1: The Boy Who Catches Horses, a colorful story by John Clancy, is brought to life with music and your imagination. Greenwich Street Theatre, 547 Greenwich St. (255-3940). \$3.50; adults \$5; reserve.
- LITTLE PEOPLE'S THEATRE COMPANY—For ages 2-10. Through 6/13. Sat. and Sun. at 1:30: Snow White. Sat. and Sun. at 3: Cinderella. 39 Grove St. (765-9540). 57: reserve.
- EEYORE'S BOOKS—For ages 3-6. Sun. at 11 a.m.: A story hour that honors mothers. 2212 Broadway at 79th St. (362-0634). Sun. at 12:30: Same program as above, but located at 25 E. 83rd St. (988-3404). Frce.
- PUPPET PLAYHOUSE—For all ages. Sat. and Sun. at 10:30 a.m. and noon: Professor Wobbley, presented by the Caskill Pupper Company. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369–8890). \$3.50; reserve.
- TWINKLEBERRY & MUTKIN—5/5 at 10:30 a.m. For ages 18 mos.—3 yrs.: Storytime. 5/8 at 10:30 a.m. For ages 4-6: Kindermusik, music and dance. 311 E. Slst St. (794–2565). Free; reserve for Kindermusik.
- MARIONETTE THEATER—Sponsored by the City Parks Foundation. For ages 3-12. Through 6/12. Sat. at noon and 3: Hansel and Gretel. Swedish Cottage near 81st St, and Central Park West (988-9093). \$4; adults \$5; reserve.
- NEW MEDIA REPERTORY COMPANY—For ages 3-7. Through 6/93, Sat. at 3: Alfred the Dragon and the Phantom Balloon Stealers. 512 E. 80th St. (734– 5195). 36; adults \$7; reserve.
- ALTERED REALITY—For ages 5 and up. Sat. at 2 and 9; Sun. at 2: Levitations, melting mirrors, and disappearances. National Improvisational Theatre, 223 Eighth Avc. (243-7224). 85; adults \$10; reserve.
- WISEACRE FARM—For ages 4—10. Sat. and Sun. at 1: Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. 13th Street Theater, 50 W. 13th St. (675-6677). 84; reserve.
- BANK STREET COLLEGE RADIO—For ages 4 and up. Funny Stories from Bank Street. Authors and children tell stories they've created. Tue. from 9:15-9:30 a.m.; repeated Thur. On WNYE/FM 91.5. Want to broadcast your own story? Call Irwin Gonshak at 875-4531.
- cast your own story? Call Irwin Gonshak at 875–4531.

 NEW YORK MIDS—For ages 8–12. Sun. from 6–8 on

 WNYC/FM 93.9: A live weekly radio magazine featuring adult and children hosts, games, contests, music, and lots of listener participation.

- 23rd St. (924-1585). . . . 5/8 at 2:30. For ages 3-8: The Fisherman and His Wife, by Mark McKillip of the Puppet Art Troupe, Riverside Branch, 190 Amsterdam Ave. (870-1810). Also 5/11 at 4; Countre Cullen Branch, 104 W. 136d St. (491-2570). . . 5/11 at 4. For all ages: Animal Show, Theo Powell introduces his animal friends including a box constrictor. Washington Heights Branch, 1000 St. Nicholas Ave. (923-659.)
- PUPPETWORKS-PARK SLOPE—For ages 3 and up. Through 8728. Sat. at 12:30; Sun. at 12:30 and 3; Rumpelstiltskin, stars an odd little man who spins straw into gold for the Miller's daughter. With English folk melodies, goblins, and jesters. 38 Sixth Ave., Brooklyn (718-965-6058). \$5; adults \$6; reserve.
- QUEENS CHILDREN'S THEATER—For ages 4 and up. Through 5/23. Sar, and Sun, at 1: The Sneezing Prince, a musical about a prince who seems to be allergic to girls. But what about princesses? Marketplace Mall at Glen Oaks, 258-01 Union Turmpike (718-343-1052), 55; adults 65; reserve.
- WAVE HILL FAMILY ART PROJECT—For ages 4-12. Sunfrom 1 to 4:30: Artist Noah Baen leads Magnolias for Marna. Make a painting of these gorgeous blossoms for mom. Wave Hill, 675 W. 252nd St., Bronx (549-3200). \$4 per family.
- CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. For ages 5–11. 5/8 from 1:30–3: Mother, May IP Make mom a special basket full of paper flowers. The Diary, 65th St., mid-park (794– 6565). Families \$5–\$10; reserve.
- CHILDREN'S MUSEUM OF THE ARTS—Weekend workshops for ages 4 and up. Sat. and Sun. at 1 and 3: Framernaking, construct three dimensional frames using your imagination. 72 Spring St. (941-9198). Regular hours: Tues. – Sun. 11 a.m.—5; Thurs. until 7. General admission: 34. Free Thurs. 4–7.
- BROOKLYN CHILDREN'S MUSEUM—For all ages, 5/8 at 3: Griots in Concert, a storytelling adventure through Africa, the Cambbean, and the Americas with Linda Humes and Ken "Little Hawk." 145 Brooklyn Ave, corner of St. Mark's Ave, Brooklyn (718-735-4400), Regular hours: Wed.-Fri. from 2–5; Sat.–Sun. from noon-5. General admission:

BOOKS

- LILI AT BALLET, by Rachel Isadora. Kindergarten-Grade 2. Putnam, \$14.95.
- FLOWERS, by Gallimard Jeunesse, Claude Delafosse, and René Mettler; illustrated by René Mettler. Preschool-Grade 1. Scholastic, \$10.95.
- THE PRINCESS AND THE PEACOCKS, by Linda Merrill and Sarah Ridley; illustrated by Tennessee Dixon. Grades 2-5. Hyperion, \$14.95.
- THE BLUE BETWEEN THE CLOUDS, by Stephen Wunderli. Grades 3-6. Henry Holt, \$13.95.
- COMPUTER SOFTWARE—Reading Adventures in Oz, by Davidson & Associates. Preschool–Grade 3. \$59.95. COMPILED BY BERNICE KANNER



COMPILED BY GILLIAN DUFFY

| KEY TO ABBREVIATIONS | | | |
|----------------------|------------------|--|--|
| AE | American Express | | |
| CB | Carte Blanche | | |
| DC | Diners Club | | |
| MC | MasterCard | | |
| v | Visa | | |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228).
Restaurant with jazz. 5/5: Goodfellas featuring V.
Herring, F. Morgera, D. Kikosky, I. Coleman and Y. Kobayashi. 5/6: Nick Levinovsky Quartet. 5/7, Jimmy Heath Quartet. 5/9: Fay Victor and Trio. 5/10: Wayne Francis Jazz. 5/11: Neil Haiduck Quartet. AE, CB, DC, MC, V.

BLUE NOTE-131 W. 3rd St. (475-8592). Through 5/9: Oscar Peterson Quartet featuring Ray Brown, Herb Ellis and Jeff Hamilton. 5/10: Marlon Jordan. 5/11-16: Spring Vocal Festival featuring Diane Schuur. Every Tue.-Sat. following the last set until 4 a.m.: Late night jam session with "Jam-Balaya". AE, MC, V.

THE BOTTOM LINE-15 W. 4th St. (228-7880). 5/7, 8, 13, 14: Darlene Love with Portrait of A Singer. 5/9: An Evening with Spirit. 5/10: Indigo Girls. No credit cards

BRADLEY'S-70 University Pl., at 11th St. (228-6440). Through 5/8: Pianist George Cables with Eddie Henderson on trumpet and David Williams on bass. 5/9: Pianist Bertha Hope with Walter Booker on bass and Ben Riley on drums. 5/10–15: John Hicks Trio featuring Donald Harrison. Sets at 10, midnight and 2 a.m.
AE, CB, DC, MC, V.

THE CAJUN-129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.-Thu. from 8-11, Fri. 9-midnight, Sat. 8:30-midnight.

AE, CB, DC, MC, V.

CBGB—315 Bowery (982-4052). Rock club. 5/5: Rags; Back of the Bus; Vouts; Vestrymen; Works On Blue; Bag Ladies; Ted Can Swim. 5/8: D-Generation.

No credit cards.

CORNELIA STREET CAFE-29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 5/6: Peter Ek-lund. 5/7: Penelope Tobin. 5/8: Lazy Susans. Music at 9 and 10:30. AE, DC, MC, V.

DOWNTIME-251 W. 30th St. (695-2747). Music bar S55: Major Domo; Robert Santa; Ray Gomez and Bobby Nathan. 5/6: Dale Ashley's Cameo Orchestra; Alan St. Jon. 5/7: Cinema; The Tobacco Boys; Woodpecker; Rumor Has It. 5/8: The Guest Room; Inner Exit; Tommy Rivers and the Rapids. 5/9: "Little Steve's Sunday Night". 5/10: "Elements" with Mark Egan, Danny Gottlieb, Clifford Carter and Bill Evans. 5/11: Ronnie Gent; Sheri Wagner

EAGLE TAVERN-355 W. 14th St. (924-0275). 5/6: Open Mike Night. 5/7: John Fitzpatrick with Maureen Fitz-patrick and Felix Dolan. 5/8: Jane Gilman and Darcie Deaville, Ilene Weiss, Jon Herington and Jim Keller No credit cards

FAT TUESDAY'S-190 Third Ave. (533-7902). Through 5/9: Jonathan Schwartz and Trio. 5/10: Les Paul Trio. 5/11-16: Jay Leonhart All-Star 5. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnigh

AE, CB, DC, MC, V. THE FIVE SPOT-4 W. 31st St. (631-0100). Restaurant with jazz. Through 5/9: Special EFX and Jeff Lauber. 5/11-16: Michel Camillo, Sets Sun.-Thu, at 8 and MC, V.

10:30, Fri.-Sat. at 8 and 11. P\$-2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 5/5: Mike Renzi Trio. 5/6: Jesse Davis Trio. 5/7: Judy Barnett Quintet. 5/8: Ray Alexander Quartet featuring Marty Napolean

AE, CB, DC, MC, V. JIMMY WALKER'S-245 E. 55th St. (319-6650), Every Wed. from 6-9: The Bill Simon Quintet featuring pi-anist John Bunch alternates with the Ron Odrich Quartet featuring Dr. Bob Litwak on drums

AE, CB, DC, MC, V. KNICKERBOCKER BAR & GRILL-33 University Pl. (228-8490). Atmospheric room with jazz every Wed. - Sat, from 9:45, 5/5-8: Pianist Steve Kuhn with David Finck on bass.

KNITTING FACTORY-47 E. Houston St. (219-3055). 5/5: Styrenes ... Rock with a Piano. 5/6: Bread To The Bone; Francois Lindemann Montreux Jazz and Movement; Brandon Ross's The Sideshow. 5/7: Zahar with Hassan Hakmoun. 5/8: Gary Lucas Solo. 5/9, 10: Noise Workshop. 5/11: Lost Tribe; Universal Congress of ... AE, MC, V.

LA CAVE ON FIRST-1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaura 5/5: Jimmy Slyde with Bros Townsend Trio. 5/6: Liliane Stow, Houston Person with special guest singer. 5/7: Amy Flaming and her Trio. 5/8: Jazz singer Kasha St. Jean and her Trio. 5/10: Jam session with Adam Irizarry. 5/11: Gerry Gaeta. Shows Sun.-Thu. at 9 and 11, Fri.-Sat. at 9, 10:30 and 11:45. AE, V.

LONE STAR ROADHOUSE-240 W. 52nd St. (245-2950). 5/5: Peter Lamborn and Blue Diesel; Big Ed and the Sidepockets: Caution. 5/6: Flesh & Blood; Nation; Warehouse, 5/7: Frank's Museum; International Zoo: The Wahoos; The Sirens. 5/8: Barry and Holly Tashian; The Bennett Bros.; Dusty Diamor AE, CB, DC, MC, V

MANNY'S CAR WASH-1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar, 5/5: Bob Margolin. 5/6: The Midnight Creepers with Bob Greenlee. 5/7, 8: Eddie Kirkland and the Energy Band. 5/9: Blues Jam hosted by the Popa Chubb Blues Band plus special guests. 5/10: Ladies night with Garry and the Moodswingers. 5/11: Bo Diddley Jr. Shows nightly from 9, except Sun. at 8:30.

MICHAEL'S PUB-211 E. 55th St. (758-2272). Every Tue.-Sat. at 9:15 and 11:15: Pop-jazz duo Nancy Mar-ano and Eddie Monteiro. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays. AE, DC, MC, V.

REO BLAZER TOO-349 W. 46th St. (262-3112). Wed.: Bob Litwak Group with Spanky Davis and George Masso followed by Sam Ulano and his Dixie Swingers. Thu.: Stan Rubin and His Big Band with David Belt. Fri.: Lou Anderson Big Band followed by Cathy Chamberlain and the Ace in the Hole Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Howie Wyeth. Mon.: Howie Wyeth. Tue.: Jim Lawyer and his Bluebell So-ciety Orchestra. AE, CB, DC, MC, V.

THE ROCK 'N ROLL CAFE-149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/5, 12: Power Windows. 5/6: Paradise City. 5/7, 11: The Soft Parade. 5/8: The Touch. 5/9: Steel Breeze. 5/10. AE, MC, V.

SAZERAC NOUSE-533 Hudson St., at Charles St. (989-0313). New Orleans-style restaurant featuring jazz performed by students from The New School jazz Department every Thu. at 9:30 and 11, Fri.-Sat. at 9:30, 11 and 12:30 a.m. 5/6-8; Pedro Guedes Trio

with saxophonist Bob Beldon on 5/7. AE, CB, DC, MC, V.

SIGN OF THE DOVE-1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30-1:30 a.m.: Pat Cisarano. Wed. from 9:30-1:30 a.m.: Cynthia Scott. Thu. from 9:30-1:30 a.m.: Sandi Blair. Fri. from 9:30-1:30 a.m.: Jean Dushon. Sat. guest bands from 10-2 a.m. Sun. from 7-11: The Hans Schuman Trio. Mon. from 8:30-12:30: Lester Lanin. AE, CB, DC, MC, V.

\$.0.8.'\$—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/5: Baaba Maal. 5/7: Kanda Bongo Man. 5/8: Brazilian Energy. 5/10: Eddie Palmieri and Orchestra. 5/11: Music Industry Night. AE, CB, DC, MC, V.

THE SQUIRE-216 Seventh Ave., bet. 22nd-23rs Sts. (727-8387). American-cajun restaurant with jazz every Thu .- Sat. and Mon. 5/6: Marty Elkins Trio with Tarto Hammer on piano. 5/7: The Larry Ham/Dave Glasser Quartet. 5/8: Virginia Mayhew. 5/10: Jam session with Virginia Mayhew.

SWEET BASIL-88 Seventh Ave. So. (242-1785). Through 5/9: Tommy Flanagan Trio. 5/10: The mu-sic of Gil Evans played by the Monday Night Orches-tra directed by Miles Evans. 5/11–16: Yosuke Yamashita with Cecil McBee and Pheeroan Aklaff. Sets Mon.-Thu. and Sun. from 9 and 11, Fri.-Sat. from 9, 11, and 12:30 a.m.

SWEETWATER'S-170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Sun. "Sweetwater's Goes Lat-in" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars

AE, DC, MC, V.

TATOU-151 E. 50th St. (753-1144). 5/5: Paint Box. 5/6, 7: David Raleigh. 5/8: Nat Jones Trio. 5/10: Monday Night Live with host rocco Primavera. Dancing nightly from 11. AE, CB, DC, MC, V.

TAVERN ON THE GREEN-Central Park at W. 67th St. (873-3200). Chestnut Room: American restaurant with jazz every Sun., Tue.-Thu. at 8:30 and 10:30, Fri.-Sat. 8:30, 10:30 and 12:30 a.m. Through 5/9: John Bunch Trio featuring Bucky Pizzarelli. 5/12, 13, 15, 16: Helen Merrill, AE, CB, DC, MC, V.

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). Fez: 5/6: Mingus Big Band. 5/7: Singer-composer-guitarist Richard Barone accompanied by cellist Jane Scarpantoni. Sets at 9 and 11.

-45 W. 21st St. (727-7788), 5/5; Nicky Skopelitis. 5/6: Warren Zevon plus Chris Harford, 5/7, 8: Kid Creole and the Coconuts also Urban Bligh

AE, MC, V.

VILLAGE CORNER-142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. 5/5, 6: Noreen Sauls. 5/7-10: Bob Hamilton. 5/11: Carol Britto; Dina De Rose. Music Tue.-Sun. from 9-1 No credit cards. a.m. VILLAGE GATE-Bleecker and Thompson Sts. (475-

5120). 5/5 at 8: El Barrio USA, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fer-nandez, Santi Suaviro and others. Terrace: 5/5-9: Joanne Brackeen Trio. Every Mon., RaphaelD'Lugoff Trio. Tuc., Daphne Hellman and Hellman's Angels. Sat.—Sun. from 8–10: Singer Lodi Carr.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/9: Geri Allen Quartet. 5/10: The Vanguard Jazz Orchestra, 5/11-16; Terence Blan-

chard Quintet featuring Sam Newsome, Bruce Barth, Tarus Mateen, and Troy Davis. No credit cards. VISIONES-125 MacDougal St. (673-5576). 5/5, 6: Richard Sussman Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. AE, MC

WETLANDS-161 Hudson St. (966-5244). Environmentally-oriented music club. 5/6: The Bisbees; The Bogmen. 5/7: Jah Levi and the Higher Reasoning; Afreeka Denzimo. 5/8: Suns of Jubal; Gravity. 5/10: Native; The Other Half. 5/11: The Inclined; Dead Center; Rose Hill.

ZINNO-126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 5/8: Singer Vanessa Rubin with pianist Aaron Graves and Caroll Dashiell on bass. 5/9: Lynne Arriale Trio. 5/10–15: Pi-Dashiell on bass. 5/9: Lymic Patron.

anist Roy Meriwether with Gary Mazzaroppi on bass.

AE, MC, V.

COMEDY/MAGIC

BOSTON COMEDY CLUB-82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 5/7, 8: Dave Chappelle; Walli Collins and Jay Mohr. 5/10: Open mike with Dina Pearlman. Shows Sun.-Thu. at 9:30, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. AE, MC, V. CAROLINE'S COMEDY CLUB-1626 Broadway, bet.

49th-50th Sts. (757-4100). A new location for the club with an exciting modern room. 5/6-8, Thu. at 8, Fri.-Sat. at 8 and 10:30: Mark Curry. 5/12-15, Wed.-Thu, at 8, Fri.-Sat. at 8 and 10:30: Charles Fleischer. AE, CB, DC, MC, V.

CATCH A RISING STAR-1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterand "The Arsenio Hall Show." Shows Sun.-Thu, at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m.

COMIC STRIP-1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Sun.-Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30

DANGERFIELD'S-1118 First Ave. (593-1650). Through 5/9: Phil Tagliaferri, Ron DiScenza, Stu Trivax, Otto and George, Kent Kasper, Danny Curtis, and Scott Bruce. 5/10-16: Johnny Lampert, Nancy Redman, Al Romero, Otto and George, Scott Bruce, Ron DiS-cenza, Danny Curtis and Kent Kasper. Sun.-Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m AE, CB, DC, MC, V.

IMPROVISATION-358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg, Sun.n.-Thu. from 9, Fri. at 9:15 and 11:15, Sat. at

MOSTLY MAGIC-55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. Shows Tue.-Thu. at 9, Fri.- Sat. at 9 and 11.

STAND-UP NEW YORK-236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/9: Gary Delena, Joey Kola, Darryl Hammond, and Dan Wilson. 5/11-16: Dave Attel, Greer Barnes, Eric Kornfled, and Allan Havey Shows Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10:15 and 12:30 a m AE, MC, V

DANCING

ADELAIDES SONO SUPPER CLUB-492 Broome St. (966-3371). Intimate supper club atmosphere featur-ing the Allysa Torey Swing Trio every Thu. from 8; Terry Blaine and the Classic Jazz Jukebox on Fri. from 9, and Allysa Torey with the Bourbon Boys Swing Thing on Sat. from 9. BARBETTA-321 W. 46th St. (246-9171). Dining and

dancing in this elegant landmark room to Hungaria and Russian gypsy music plus Viennese waltz and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.-Sat. from AE, CB, DC, MC, V.

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and check-to-check dancing to the Tasos Mar-ris Group, Mon.-Thu. 7:30-midriight, Fri.-Sat. till 2 AE, CB, DC, MC, V.

COUNTRY CLUB-210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orches-

tra, Tuc.-Sat. from 7:30. AE, DC, MC, V. NEW YORK, NEW YORK ... THE SUPPERCLUB-131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every

Sat. from 10-4 a.m. Pianist Richards Siegel plays Tue.- Fri. from 6-9. Con Astone appears Mon. from 6-midnight and Fri. from 9-3 a.m.; John Jason takes over every Tue.-Wed. from 9-3 a.m. AE, MC, V. ROMA DI NOTTE-137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Trio

Romano, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. AE, CB, DC.

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar. and is open for dancing Thu. and Sun. from 2:30-11.

THE SUPPER CLUB-240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Barry Levitt Orchestra every Fri. from 7:30-11:30 and Sat. from 8-midnight. The Blue Room 5/13-15, 20-22. Thu, and Sat. at 9. Fri. at 9 and 11: Vivian Reed. AE, CB, DC, MC, V

CABARET

ASTI-13 E. 12th St. (741-9105), Landmark Greenwich Village Italian restaurant with singing waiters and opera stars performing arias, Broadway show tunes and pop music standards, every Tue.-Sun. from 6:30. AE, CB, DC, MC, V.

THE BALLROOM-253 W. 28th St. (244-3005). Every Fri.-Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 5/8, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:15: Ingrid Caven. 5/11-30, Tue.-Thu. and Sun. at 9. Fri.-Sat. at 9 and 11:15: The Charles Busch Revue.

DANNY'S-346 W. 46th St. (265-8133). Skylight Room: 5/5: Sue Skoorka. 5/6: Rick McKay. 5/7: Marianne Ferrari. 5/8: Gene Ziegler. 5/9: Jean Taylor. 5/10: Milla Ilieva. 5/11: Alice Levine. Shows Mon.~ Sat. at 9, Sun. at 5 and 8. Piano Bar: Every Mon .-Wed.: Kevin Fox. Thu. and Sun.: Dena Derose. Fri.-Sat.: Charles DeForest. Music from 8:30-12:30 a.m. AE, DC, MC, V.

DON'T TELL MAMA-343 W. 46th St. (757-0788). 5/5: Georgia McEver; Renee and Mary; Tracey Reese. 5/6: Mixed Nuts; Elizabeth Hodes sings The Songs of Marlene Dietrich; Richard Morton's musical Juniper, Andy Halliday. 5/7: Laura Hawthorne; Scared Scriptless; Not Just Stand-Up; Marieann Meringolo with The Music of Johnny Mathis. 5/8: Tim Lytel; Barry Phillips; Vanessa Vickers with 40 Years in Music. 5/9: Dinkle, revue, 5/10: Meg Flather with Christian Daizey; Dinkle; lames Beaman with Bacall By Herself, 5/11; Come On Over: The Songs of Gladys Shelley, revue.

No credit cards EIGHTY EIGHT'S-228 W. 10th St. (924-0088). 5/5: Hey, Love! Mary Rodgers music revue; Madeleine Rence Love: Mary Rodgers music revue; Madeleine Rence Room. 5/6: Anne Tofflemire; Julie Jamee, 5/7: Ange-la Lagreca; Miss Coco. 5/8: Baby Jane Dexter; Kate Ostrow. 5/9: Jill Cohen; Bill Pook. 5/10: Annie Hughes with Robin Field; Jenny Ryan. 5/11: Vanessa Campbell; Keith Christopher. No credit cards. 55 GROVE STREET-55 Grove St. (366-5438). 5/5: An-

thony; Collette Black's Stars '93 Semi-Finals. 5/6: Arthur Kirson; Collette Black's Stars '93 Auditions. 5/7: Juliette Greco; Collette Black's Finals. 5/8: Chris Brown; Tommy Femia with The Magic of Judy; Lee Byar with Starcrazy! 5/9: The Barry Z Variety 5/10: No Exit. 5/11: Far Beneath Gotham '93/More No credit cards. Caucasians Venting.

JUDYS-49 W. 44th St. (764-8930). Restaurant-cabaret. 5/5: Ingrid Saxon with pianist Andrew Cooke. 5/6: Dante Giovanniello with pianist Richard Blanksten. 5/7: Martin Tishman with pianist Billy Roy. 5/8: An-Training a summan with pianist Bally Roy. 5/8: Anthony Santelmo Jr. with pianist Nan Butcher. Piano Bar: Mon.—Tuc.: David Lahm Duo with special guest Judy Kreston. Wed.—Thu.: Jerry Scott. Fri.—Sat.: Lenny Babbish. Music from 9. AE, MC, V.

THE RAINBOW ROOM-65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tuc.-Thu. 7:30-1 a.m. Fri.-Sat. to 2 a.m., Sun. 5-midnight. Rainbow & Stars: Elegant cabaret room with a spectacular view. Through 5/8, Tue.-Sat. at 8:30 and 10:30: Karen Akers. 5/11-6/5, Tue.-Sat. at 8:30 and 10:30: Jazz singer-pianist Billy Stritch accompanied by David Finck on bass, Dave Ratajczak on drums and Doug Katsaros on keyboards.

RUSSIAN TEA ROOM-150 W. 57th St. (265-0947). Cabaret: 5/6-22, Thu. at 9, Fri.-Sat. at 9 and 11: Amanda McBroom with Shoes and Other Songs of Love. 5/9 at 8 and 10:30: Ellen Kaye with Mother Knows Best. 5/10, 17 at 8 and 10:30: Songwriters and Their Songs starring Julie Budd in a Musical Tribute to Dorothy AE, CB, DC, MC, V.

STEVE McGRAW'S-158 W. 72nd St. (595-7400) Cabaret theatre supper club. Forever Plaid, Tue.-Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 5/5 at 10:30; Gary Alaimo. 5/6 at 10:30: Anne Levine. 5/7 at 10:30: Tom Anderson, 5/9 at 10: Gloria Crist for EFA, 5/10 at 10:30: Paranoise for EFA. 5/11 at 11: The Red Clay
Ramblers for EFA. AE, DC, MC, V.

HOTEL ROOMS

ALGONQUIN-59 W. 44th St. (840-6800). Oak Room: Through 5/22, Tuc.-Thu. at 9:30 and Fri.-Sat. at 9:30 and 11:30: Tovah: Party of Ten starring Tovah Feld-AE, CB, DC, MC, V. BEEKMAN TOWER-3 Mitchell Place, at 49th St. and

First Ave. (355-7300). Top of the Tower: Piano lounge with spectacular panoramic views of Manhat-tan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m. AE, CB, DC, MC. V.

CARLYLE—Madison Ave. and 76th St. (744-1600). Cafe Carlyle: Through 6/26, Tuc.-Sat. at 8:45 and 10:45: Bobby Short. Bernelmans Bar: Through 6/26 from 9:30-12:30 a.m.: Barbara Carroll.Singerpianist Kurt Wieting takes over every Mon. AE, CB, DC, MC, V.

MALCYON-151 W. 54th St., in the Rihga Royal Hotel (468-8888). Lounge: Singer-pianist Cathy Hern-don plays every Tuc.-Sat. from 8:30-12:30 a.m. AE, CB, DC, MC, V.

INTER-CONTINENTAL-111 E. 48th St. (421-0836). The Terrace: Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m., Tom Nelson plays Sat. and Sun.

AE, CB, DC, MC, V. NEW YORK PALACE-455 Madison Ave., bet. 50th-51st Sts. (888-7000). Harry's New York Bar: Pia-

nist Diana Rogers plays every Tue.—Sat. from 6-1 a.m. The Hunt Bar: Pianist Daryl Sherman every Tue.—Sat. from 5-9. AE, CB, DC, MC, V. PARKER MERIDIEN-119 W. 56th St. (245-5000). Le Bar Montparnasse: Every Fri.-Sat. from 9-1 a.m.: Jazz-singer Daryl Sherman. AE, CB, DC, MC, V.

PIERRE-2 E. 61st St. (940-8185). Cafe Pierre: Pianistsinger Kathleen Landis returns for her seventh consecutive season, Tue.-Sat. from 8-1 a.m.

AE, CB, DC, MC, V.

U N PLAZA-PARK NYATT-1 United Nations Plaza, at 4th St. (355-3400). Ambassador Lounge: Singer-pianist Richard Atkins plays every Mon.-Fri. from 8midnight; Andy Wasserman plays Sat. from 8-mid-night and Sun. 11:30 a.m.-3:30.

AF CR DC MC V

PIANO ROOMS

BRUNO-240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nyc every Tue.-Fri. from 9-1 a.m., Sat. 9:30-2 a.m.

CAFE 44-315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.-Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Tue., Sat.-Sun. from 6-10. AE. MC. V.

CAMPAGNOLA-1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.-Sat. from 9:30-1:30 a.m. AE, CB, DC, MC, V.

NINO'S-1354 First Ave, bet. 72nd-73rd Sts. (988-0002). Italian restaurant with singer-pianist Howard Barry every Tuc.-Sat. from 8-midnight.

AE, CB, DC, MC, V.

STELLA DEL MARE-346 Lexington Ave. bet. 39th-

40th Sts. (687-4425) Every Mon. and Fri., singerpainist Alexander Leonard., and Wed.-Thu., singerpianist Clint Hayes. Music from 6-11. AE, CB, DC, MC, V.

IGHLIG

COMPILED BY ANYA SACHAROW

WFUV - 90.7 FM WNCN-104.3 FM WNYC- 93.9 FM WOXR- 96.3 FM

Wed., May 5

2:00/WNCN-F.L. Benda: Cto. for WNYC-Maya Beiser performs live. WQXR-Mendelssohn:

Violin Cto. in c. 3:00/WNCN-Kodály: Háry Janós, Suite; Hane Cto. Grosso No. 6 in g. WOXR-Copland: Billy the Kid. Ballet Suite: Mozart: Divertimento for Strings in B-Flat 4:00/WNCN-Vivaldi: Cto. No. 12 in E; Mendelssohn: Trumper

Ov WQXR-Hummel: Trumpet Cto. in F 5:00/WNCN_I isse Hungarian Rhapsody for Orch. No. I in f. WQXR-Grieg: Holberg

6-00/WNCN-Mendelssohn: Ruy Blas, Ov.: Zelenka: Sinfonia 7:00/WNCN-Berlioz:

Roman Carnival Overts Telemann: Paris Ot. No. WOXR—Chamber Music Performances from the Tilles Center at Long Island University. 8:00/WNCN-Cru

Cto. for Clarinet No. 1 in F-Flat Sibelius: Historic Scenes Suite WNYC-Donizetti: Nottumi; Franck: Five Pieces pour Harmonium. WOXR—Bizet: Sym. in C; Le Tombeau de 9:00/WNCN-Mozart: Sym. No. 41 in C, "Jupiter."

Thu., May 6

2:00/WNCN-Haydn: String Qt. in C; Quilter: Where the Rainbow Ends. WNYC-Carol Wincene WOXR-Schubert: String Qt. No. 4 in C. 3:00/WNCN-Masse Le Cid. Ballet Music: Dittersdorf: Cto. for

Flute in c.

WQXR-Weber: Clarinet Cto. No. 2 in E-Flat; Rossini: The Barber of Seville, Ov. 4:00/WNCN-Mozart: Violin Sonata No. 20 in C; G.B. Martini: Cto. for

Flute and Strings. 5:00/WNCN-Offenbach: La Belle Hélène, Ov.; G.B. Sammartini: Sinfonia

WQXR—Schumani Sym. in g, "Zwickau 6:00/WNCN—Bach: Flute Sonata in g; Abel: Sym. No. 2 in B-Flat. 7-00/WNCN_Barber Adagio for Strings: Haydn: Cto. for Violin No. 4 in G

WOXR—Chausson: Cto. for Piano, Violin, and String Qt. 8:00/WNCN-Tchaikovsky: The Nutreacher

WNYC-Bowles: Night Waltz: Falconiero: Sinfonia Quarta a Tre; Borden: Double Portrait WQXR—"Symphony Hall." Hindernith: The

Four Temperments for Piane and Strings, Theme and Variations. Pianist: Rosenberger, Royal Philharmonic Orchestra: conductor: De Priest. Fri., May 7

2:00/WNCN-Mozart: Sym. No. 35 in D, "Haffner"; Tchaikovsky:

Variations on a Rococo Theme in A. WNYC—Stephen and Carolyn Warner perform

3:00/WNCN-Haydn: Sym. No. 94 in G, "Surprise."

WQXR—Brahms: emic Festival Overture: Grieg: Sigurd Jorsalfar. 4:00/WNCN-Weber: Euryanthe, Ov.; C.P.E. Bach: Sym. No. 2 in B-Flat

WQXR-Tchaikovsky: 1812 Overture 5:00/WNCN—Brahms: Academic Festival Overture. WOXR—Brahms: tions on a Theme by Haydn

6:00/WNCN-J.C. Bach: Wind Sym. No. 2 in B-Flat; Haydn: Cto. for Piano No. 5 in C.

7:00/WNCN-Wagner: Rienzi, Ov. WOXR-Tchaikovsky: Svm. No. 7 in E-Flat. 8:00/WNCN-Haydn: Sym. No. 59 in A, "Fire."

WQXR—"Symphony Hall." Brahms: Piano Cto. No. 2 in BaFlat Pianist: Arrau, Royal Concertgebouw Orchestra; conductor:

9:00/WNCN-Tchaikovsky: Francesca da Rimini WOXR-L'Orchestre de Paris. Smetana: The Bartered Bride, Ov. Soloists: Gampel, Jehlickova, Randova. Rendall, Mikulas;

conductor: Bychkov.

Sat., May 8 10:00 a.m./WNCN-Marsh: Sym. No. 6 in D; Plevel: Nocturne

in R-Flat 11:00 a.m./WNCN-Mozart: Violin Sonata in F NOON/WNCN-Beethoven: Léonore

Overture: Boccherini: Cto. for Cello in C 1:00/WNCN-Dyorák Sym. No. 9 in d. WQXR-Lyric Opera of Chicago, Debussy: Pelléas et Mél ande. Solo Stratas, Hadley, Braun, Kavrakos, Minton;

conductor Conion 2:00/WNCN—Poulenc: Les Biches: Yvon: Sonata for English Horn in f. 3:00/WNCN-Mozart: Cto. for Violin No. I in B-Fl-

4:00/WNCN-Bach: Brandenburg Cto. No. 6 in B-Flat

4:30/WQXR-Boccherini: Sinfonia in d, "La Casa del Diavolo." 5:00/WNCN-Davaux: Symphonic Concertante on Patriotic Airs in G; M. Haydn: Sym. in B-Flat.

WQXR-R. Strauss: Don Ouivote 6:00/WNCN-Devienne: Cto. for Flute No. 7 in c; Delius: Eventyr, "Once Upon a

Time 7:00/WNCN-Copland: Billy the Kid, Ballet Suite; Hellendaal: Cto. Grosso

8:00/ WQXR—Cleveland Orchestra, Brahms: Alto Rhapsody. Soloists: Watts, Laredo, Rostropovich; conductors: Szell Leinsdorf.

Sun., May 9

10:00 a.m./WNCN-"Classic Guitar." Vivaldi: Cto. for Guitar and Viola d'Amore in d; Gallot: Lute Pieces in a WOXR-Tchaikovsky:

Serenade for Strings in C; Schubert: Arpeggione Sonata in a 11:00 a.m./WNCN-J.A. Benda: Cto. for Harpsichord in C: Haydn: String Ot. No.

67 in D NOON/WNCN-Moussorgsky: Night on Bald Mountain

1:00/WNCN-Chicago Symphony Orchestra Beethoven: Cto. for Piano No. 5 in E-Flat; Shostakovich: Sym. No. 10 in c. Pianist: Ax: conductor: Rozdestvensky.

WQXR-Schubert: Sym. No. 2 in B-Flat. 2:00/WNYC-New Jersey Sympl Orchestra. Albert: River Run; Dukas: L'Ondine et la Pecheur; Griffes: Three Songs of Fiona MacLeod. Conductor: Wolff 3:00/WNCN-Beethoven: Piano Sonata

No. 8 in c: Smetana: Má Vlast WOXR—Gershwin: Piano Cto. in F; Dvorák: String Qt. No. 13 in G.

4:00/WNCN-Boccherini: Cto. for Cello in B-Flat; Tuma: 5-00/WNCN_Bach

Orch. Suite No. 3 in D: Telemann: Banquet Music, Book II, Qt. in d. 6:00/WNCN-Myslivecek: Cto. for Violin in E; Fauré: Dolly, Suite

7:00/WNCN-Grieg: Peer Gynt, Suite No. 1; Leo: Cto. for Cello in d. 8:00/WNYC--"St. Paul Sunday Morning."
Schubert: Rondo for Violin and Strings; Dvorák: Terzetto for Strings in C. Violinist: Shumsky. Emerson String Quartet

WQXR—"Sunday Night Opera House." Mozart: Cosi Fan Tutte. Soloists: Price, Minton, Evans, Alva, Popp, Sotin; conductor: Klemperer 9:00/WNCN-Beethoven: Sym. No. 6

in F. "Pastoral Mon., May 10

2:00/WNCN-Mendelssohn: Cto. for Violin and Strings in d; Goldmark: Prometheus Bound, Ov. WNYC-The Omni Ensemble and Yolanda

Kondonassis perform live. WOXR-Mozart: Ont. for Piano and Winds in E-Flat.

3:00/WNCN-Rodrigo: Fantasy for a Gentleman; C.P.E. Bach: Viola da Gamba Sonata in D. WQXR-D'Indy: Sym. on a French Mountain Song; Vivaldi: Sym. in d.

4:00/WNCN-Handel:

Cto. Grosso No. 5 in d; F. & K. Doppler: Fantasy on Verdi's Rigoletto. WOXR—Beethoven: Léonore Overture, No. 3; Handel: Water Music. Suite No. 2 in G. 5:00/WNCN-Chadwick: Symphoni Sketches, "Jubilee"; L. Mozart: Sym. in A.

WQXR-Elgar: Spe Lady Suite. 6:00/WNCN-Goetz: Spring Ov.; Telemann uquet Music, Book III,

Ot. in c. 7:00/WNCN-Dukas: The Sorcerer's Apprentice; Wagner: Parsifal, Prelude,

WOXR-Mendelssohn: Sym. No. 5 in D, 'Reformation 8:00/ WQXR-

"Symphony Hall. Liadov: The Ench v: The Enchanted Lake. Slovak Philharmonic Orchestra: conductor: Gunzenhauser Dvorák: Svm. No. 8 in G. Royal Concerteebouw Orchestra; conductor: Giulini.

8:30/WNYC-Elgar: Adagio Cantabile, "Mrs. Winslow's Soothing Syrup"; Matteis: Suite for Violin and Continuo in A; Poulenc: Fifteen Improvisations for Piano. 9-00/WNCN-

Beethoven: Cto. for Piano No. 2 in B-Flat.

Tue., May 11

2:00/WNCN-Boccherini: Cto. for Cello in E-Flat: Hahn: Le

Bal de Beatrice d'Este. WNYC-Keiko Abe and the Michigan Chamber Players perform live.

WOXR-Vaughan Williams: Fantasia on : Theme by Thomas Tallis. 3:00/WNCN-Prokofiev: Sym. No. 1

in D, "Classical WQXR-Boccherini: Cello Cto. in D: Glazunov: Spring.

4:00/WNCN-Beethoven: Twelve Contredances for Orch.: Abel: Sym. No. 3 in D.

WQXR—Grieg: Lyric Suite; Vivaldi: Violin and Trumpet Cto. in B-Flat.

5:00/WNCN-Smet Má Vlast, "Moldau"; Schubert: String Trio in B-Flat

WOXR—Ravel: Ma Mère l'Ove. Excerpts. 6:00/WNCN-Carvalho: Penelope, Ov.; Mozart: Cto. for Piano in E-Flat after I.C. Bath.

7:00/WNCN-Haydn: Sym. No. 61 in D: Boccherini: String Ot. in WOXR-

Rakhmaninoff: Piano Cto. No. 2 in c. 8:00/WFUV-"A Box at the Opera." Chabrier:

WNCN-Haydn: String Qt. in g; Hotte Suite for Oboe No. 2. WNYC-Still: Africa

Danzas de Panama; Berlin: Annie Get Your Gun Sclections; Bridge: Suite for String Orch WQXR-"Symphony

." Still: Sym. No. 1, 'Afro-American." Detroit Symphony Orchestra: conductor: Järvi. Still: Sahdji, Ballet. Eastman Rochester Orchestra: conductor Hanson

9:00/WNCN-Mozart: Cto. for Flute and Harp in C

WOXR—Schumann: Sym No Link-flat

COMPILED BY MATTHEW McCANN FENTON

WCBS
WNBC
WNYW
WABC
WWOR

99 WWOR
DD WPIX
0B WNET
6B WLIW
0B WNYC
6B WEDW
6D WNJM
6B WLIG
6M American Movie

CARD Arts & Entertainme Entertainme Television
GEO Bravo
GEO Cable News Network Cineman CHEST City University

Television
CNBC
COME COME CONTROL
COME COME CONTROL CEED Crosswalks (DIS) The Disney Channel CESTO ESPN CASTO The Family Channel
Home Box Office
The Learning

CETO Madison Square Garden Network CHARLIEI
CHED Music Television
CEED The Nashville

Network

SHES Nickelodeon
SHES Sci-Fi Channel
SHES Showtime
SHES Sportschannel
SHES Turner Broadcasting System Television

WED. MAY 5

8:00 p.m. Beverly Hills 90210. In this week's episode, according to Fox publicity, "the gang goes all out for prom night, with fabulous fashions and a party catered by David's dad, but then things take a turn for the worse Compared to what? (1 hr.)

(B) Throwaway Pets. This documentary looks at the problem of pet overpopulation and some potential remediesamong them snaving and neutering, as well as educational and legislative campaigns. Be prepared to

endure heartrending shots of homeless puppies and kittens. Betty White is the host (1 hr)

Pavel Kogan Conducts the Mo State Symphony Orchestra, An all-Russian program; highlights include works by Shostakovich and Tchaikovsky. (2 hrs. 30 min)

9:00 murdered during the course of a cariacking turns out to be a Romanian émigré who had recently stumbled onto a massive credit-card scam masterminded by his brother, (1 hr.)

(3) Melrose Place. At last, Billy and Alison make the beast with two backs. (1 hr.) @ In the Spotlight—A Beatles Songbook. On the thirtieth anniversary of the Beatles' first No. 1 hit in Great Britain, a diverse

lineup of musicians from around the world performs some of the Fab Four's most popular tunes. (1 hr.) 1 Patently Offensive:

Porn Under Siege. A look at the debate between those who view pomography as constitutionally protected speech, and those who are concerned about the possible connection between pornography and violence (1 hr.)

(AMB) The Real Glory (1939). Gary Cooper plays an American Army medic who tidies up the mess left in the Philippines by the Spanish-American War.

From the days when it was still possible to believe that the only thing impoverished Third World countries needed was some good old American know-how. (For a slightly different perspective, read Graham Greene's The Quiet American.) David Niven and Broderick Crawford

also star. (2 hrs.) 10-00 OD The Movie Life of George. Looks back at the genesis of Handmade Films, the company formed by George Harrison a decade ago to

finance the film Life of Brian. Among the guests are Bob Hoskins and Michael Caine, as well as Puthoneere Michael Palin John Cleese, and Eric Idle. (1 be)

11:00 CED The Misadventures of Mr. Wilt (1990). A hapless teacher saddled with an overbearing wife becomes caught up in a series of bizarre events that put him in the path of a bumbling policeman. With Griff Rhys Jones and Mel Smith (1 hr 30 min)

THU., MAY 6

8:00 p.m.

ED Seinfeld. Flying back to New York, Jerry charms his way into first class and strikes up a romance with a beautiful babe, leaving Elaine to languish in coach beside a fat fella. (30 min.)

The Simpsons Things go from bad to worse as Marge is initially accused of shoplifting and then implicated in the Kennedy assassination (30 min.)

8:30 frustration of trying to share a car won at a charity event gives rise to fantasies of vehicular manslaughter. (30 min.)

Cheers, Rebecca reads a rich guy's invitation to a classical-music recital as a come-on; the gang fears that Cliff may have assassinated his nagging

mother. (1 hr.) (3) In Living Color's Greatest Bits. A collection of commercial parodies sends up Players Club and Save the Children advertisements, among others. (30 min.) OB Mystery—Sherlock Holmes: The Master

Blackmailer. Holmes foils a extortionist who is preying upon Britain's beleaguered upper classes. Diana Rigg is the host. (1 hr)

The Lives of a Bengal Lancer (1935). This one-of-a-kind adventure, in which Gary Cooper plays a member of the legendary British military unit, has it all:

thrilling action, top-notch dialogue, and entertaining Recommended. (2 hrs.)

CEED Camille Claudel (1989), Bruno Nuvtten's romantic drama about the life of Rodin's mistress. the French sculptress Camille Claudel, played by Isabelle Adiani, In French, with subtitles. (3 hrs.)

10:00 CD L.A. Law. Kelsey represents a teacher accused of childmolesting; Rollins defends a baseball star who assaulted an abusive fan

@Frontline Apartheid's Last Stand. Evamines the strategies adopted by Nelson Mandela and South African president de Klerk as they work—sometimes in tandem, sometimes at cross-purposes—to bring about an orderly end to apartheid. (1 hr.)

Golden Years. Recalls Hollywood's patriotic fervor during World War Il and patriotic paranoia during the McCarthy era. Commentary by Robert Mitchum, (1 hr.)

One Good Cop (1991), Michael Keaton plays a New York police detective who is named guardian of his slain partner's children. But his salary isn't enough to support his sudden family and he takes a long, hard look at the money-making opportunities at his fingertips. (2 hrs.)

11:00 Lydia (1941). This adaptation of Camet de Bal stars Merle Oberon as a woman who looks back with mixed feelings at a long-ago courtship that she's never forgotten With Alan Marshal. (2 hrs.)

1:00 a.m. Money (1991). Danny DeVito stars as a remorseless corporate raider who sets his sights on a small manufacturing firm in Norman lewison's witty comedy about love and finance. Also featuring Gregory Peck.

FRI., MAY 7

7:00 p.m. Towners (1970). Arthur Hiller directed Jack Lemmon and Sandy Dennis in Neil Simon's comedy about two luckless tourists on an illfated visit to New York. Anne Meara also stars (2 hrs)

62 The Golden Palace. Rose becomes a puritanical zealot upon learning that her granddaughter plans to bunk with a male friend during spring break.

@ Fawlty Towers, Basil frantically tries to conceal Manuel's "Siberian hamster" from the health inspector. This was the last (and arguably the funniest) of the twelve episodes filmed for this series. (30 min.)

8.20 8:30
Designing Women When her new flame turns out to be a part-time

female impersonator, Rose remembers the adage that you should never judge a man until you have walked a mile in his pumps. (30 min.)

Performances Nureyev. (Reviewed in this issue.) A look back at his brilliant career. including ballets for which he is particularly remembered, such as Le Corsaire, The Sleeping Beauty, and Marguerite and Arma d. Recollections from Margot Fonteyn, among others. (1 hr. 30 min.)

CEEB Ball of Fire (1941). Howard Hawks's sparkling variation on Snow White and the Seven Dwarfs. Barbara Stanwyck is the stripper who moves in with eight stuffy linguists who need her for their research on the slang encyclopedia they're writing. With Gary Cooper, Oscar Homolka, Henry Travers, Dana Andrews, and Dan

Duryea; written by Charles Brackett and Billy

Wilder, (2 hrs.)

60 Devices of Detachment. Northern Irish poet Damian

Gorman muses on the importance of language in combating the insensitivity that results from sustained exposure to violence and tragedy. (30 min.)

11:00 CMB Tom, Dick and Harry (1941). Ginger Rogers must choose from a bevy of beaux: Alan Marshal (rich), George Murphy (dreamy), or Burgess Meredith (weird). Garsin Kanin directed (2 hrs.) 11:30

CIID The Silence of the Lambs (1991). A shockingly powerful thriller, directed by Ionathan Demme, Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), to gain insights into a simila killer now on the loose. (2 hrs. 30 min.)

MIDNIGHT
FD His Girl Friday (1940). Howard Hawks's version of the famous Hecht-Mac Arthur play The Front Page, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogu goes by so fast it staggers belief. A great comedy.

(1 hr. 30 min.) 12:30 a.m. CD Lord of the Flies (1963). Compelling adaptation of William Golding's novel about a group of British schoolboys shipwrecked on a remote island, and their gradual descent into savagery. (1 hr. 30 min.)

SAT., MAY 8

confused 11-year-old girl

4:30 p.m. (IED) My Girl (1991). Anna Chlumsky plays Vada Sultenfuss, a saucy who lives with her

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mortician father, Harry (Dan Avkroyd). She feels comfortable only with her shy pal Thomas J. (Home Alone's Macaulay Culkin). In the movie's most Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parer will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. While Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis), (1 hr. 45 min.)

CHO Life Stinks (1991). On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed by and starring Mel Brooks; with Lesley Ann Warren and Jeffrey Tambor (1 hr. 50 min)

5:00 MIN No Way Out (1950). Joesph L. Mankiewicz's provocative—if somewhat dated-meditation on ethnic hatred stars Richard Widmark as a bigot who gets his kicks by inciting race riots, Sidney Poitier's film debut. (2 hrs.)

63 Dr. Ouinn, Medicine Woman, Dr. Mike tries to remedy young Brian's discipline problem with a prefrontal lobotomy. (1 hr.)

E Travels With My Aunt (1972). George Cukor directed Maggie Smith and Alec McCowen in this story about a prim young man who reluctantly becomes entangled in his aunt's crazy, slightly shady world. (2 hrs.)

8:30 CIMB Slightly Scarlet (1956). Competent adaptation of James M. Cain's novel about bigcity political corruption. With Rhonda Fleming and Arlene Dahl in notable feature roles as femme fatale sisters. (2 hrs.)

9:00 CLUD The Hand That Rocks the Cradle (1991). A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house-and she'll do anything to get them. (2 hrs.) 10:00

GB Auntie Mame (1958). Rosalind Russell blazes through this up-tempo story, later set to music as Mame, about a little boy and his vivacious aunt who makes life a pleasure to live Based on the novel by Patrick Dennis; with Forrest Tucker. (2 hr. 25 min.)

MIDNIGHT
GEO Tie Me Up! Tie
Me Down! (1990). The amazing-looking Victoria Abril is a pomo actress imprisoned in her Madrid apartment by a magnetic young psychopath (Antonio Banderas), He beats her up and ties her to her bed, but when he goes out to get drugs for her and is beaten himself, she caresses his wounds—the scene is an ironic Pietàand falls in love with him Pedro Almodóvar's movie seems feeble, the sexual ideas stale and reactionary Abril and Banderas are both wonderful, but the movie needs more jokes (it has only one good one). In Spanish, with English

subtitles (2 hrs.) SUN., MAY 9

(B) To Paint the Stars: The Life and Mind of Vincent Van Gogh, A look at the life and the work of the brilliant Impressionist, with a particular emphasis on the mental disorder that both tortured and—some say— inspired him. (I hr.)

1:00 p.m. GG Grace. Chronicles the effects of Alzheimer's disease on the life of one woman over the course of

eight years. (1 hr.) 3:00 GUD Mildred Pierce (1945). A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford

portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Directed by Michael Curtiz. (2 hrs.)

4:30 1941 (1979). Steven Spielberg's epic comedy about invasion panic in California following Pearl Harbor is a fervent pop paean to a country st young, foolish, and innocent. The movie is terribly repetitive and strains too hard for laughs, but underneath all the physical pratfalls and blundering there's an amiable spirit. With Dan Aykroyd, John Belushi, Tim Matheson, and many others. (2 hrs.)

7:00 Mini-Dragons Thailand. Examines the prosperity that has transformed life in

Thailand over the course of the past three decades. and the turmoil olitical—that threatens it. rolitica (1 hr.)

Toes (1952). This sequel to Cheaper by the Dozen follows Myrna Lov as she tries to copes with career. romance and family Worth a look (1 hr 30 min)

9-00 8:00 © National Lampoon's Vacation (1983). A slapstick black comedy about a very square dad (Chevy Chase) who is determined, against all odds, to drive his family cross-country to vacation at a theme park. Directed by Harold Ramis. (2 hrs.) Nature—The Ghosts of Ruby. Looks at the wildlife that moved in when the people moved out of an Arizona ghost

town that was abandoned after the gold rush. (1 hr.) CEEO Dance With a Stranger (1985). Mike Newell's powerful film based on a true story. In 1954 Purh Filis (Miranda Richardson), a "hostess" in a small London drinking club, falls for good-looking racing-car good-looking racing-car driver (Rupert Everett), an alcoholic dropout from an upper-class family. After he betrays her again and

again, she empties a revolver into him, and becomes the last woman in England to be hanged. Richardson's screen debut can only be called a revelation. (2 hrs.)

8:30 CAMB A Tree Grows in Brooklyn (1945). Elia Kazan's first work as a film director, an adaptation of Betty Smith's novel, is stagy and slow but often moving. Iames Dunn stars as the drunken singing waiter in World War I Brooklyn who cannot provide for his family but still inspires

love in his brilliant young daughter (Peggy Ann Garner); Dorothy McGuire is the workhorse mother. (2 hrs. 30 min.)

9:00 Married . . . With Children. When his broken-down wreck of a car is inexplicably stolen and Al prepares to file an insurance claim, he suddenly remembers having left valuable jewelry in the trunk, and stock certificates and. . . . (30 min.)

Masterpiece
Theatre—Doctor Finlay: The Return. (Reviewed in this issue) Begins in 1946, as John Finlay returns to his home

in Scotland after serving with the Royal Army Medical Corps during
World War II. He finds his practice diminished, his ncée absent, and smalltown politics about the come or ever (1 hr.)

F Due East—Satyajit Ray. A profile of India's foremost director, who died in 1992 shortly after receiving a special

Academy Award. (1 hr. 30 min.) 11:00 Season (1951), An

acerbic, subtle cornedy in which ambitious lob Lund marries rich girl Gene Tierney, only to see his pretensions go up in smoke when his no-frills mom (the great Thelma Ritter) arrives in town (2 hrs.)

(IIII) The Parallax View (1974). Warren Beatty pays more attention to his hair than he should—he's playing a journalist, after all—but his performance is fine, as are those by Hume Cronyn, William Daniels, and Paula Prentiss. Alan I. Pakula's thriller about an investigation into a political assassination less out information—and fear—in delicious fits and starts. (2 hrs.)

11:40 (F) Due East: Life and Death of a Dynasty. Traces the rise to power of India's ruling family for 39 years: Jawaharlal Nehru. his daughter Indira Gandhi, and her son Rajiv Gandhi, who was assassinated in 1991.

(1 hr 30 min) MON., MAY 10

7:00 p.m. (1936). A terrific Irving Berlin musical in which sailors Fred Astaire and Randolph Scott set their sights on Ginger Rogers and Harriet Hilliard, who portray sisters. Among the highlights: "Let's Face the Music and Dance" and "We Saw the Sea." (2 hrs.) 8-00

Evening Shade. When a prominent college football coach comes looking for talent. Taylor sees his big chance. But the coach seems to have eyes only for another player, whose talents include cross-dressing. Florida State football coach Bobby Bowden guest-stars as himself. (30 min.)

CHO Someone to Love (1988). Henry Jaglom's provocative exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci. Sally Kellerman, and Orson Welles (2 hrs.)

Bob. Bob's vovcuristic streak comes out when he just happens to notice that the new neighbors walk shout the house undersed

in the evenings. (30 min.) 9:00 9:00 EDDancing. A comparative look at social dancing customs in disparate cultures; a istorical examination of how formal dances in royal courts helped define

social position and maintain the established order (2 hrs.) GMB Swing Time (1936). Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic "Bojangles of Harlem" number. With Victor Moore and Eric Blore. Directed by George Stevens. (2 hrs.)

10.00 Northern Exposure.
Hollings is possessed by a frantic desire to "sow seeds." (1 hr.)

11:00 GMB Shall We Dance (1937). Second-rate story is saved by first-rate Gershwin tunes, including "Let's Call the Whole Thing Off" and "They Can't Take That Away From Me." Starring Fred Astaire and Ginger Rogers, (2 hrs.)

CRED Women on the Verge of a Nervous Breakdown (1988). A hilarious and touching gloss on the clichés of Spanish romantic fatalism. written and directed by Pedro Almodóvar. A sensual and elittering celebration of wom movie climaxes with magic and madness and romantic obsession all coming together. With Antonio Banderas, Rossy de Palma, and María Barranco. In Spanish.

with subtitles.

(1 hr. 30 min.)

11:35 CIID Sudden Impe (1983). The fourth of Clint Eastwood's "Dirty Harry" cop movies is well directed (by Eastwood himself) and quite crazy— it's a grim parable about a country in which the criminal-justice system has failed and only a few bold avengers keep morality alive. With Sondra Locke. (2 hre)

TUE., MAY 11

8:00 p.m. © Class of '96. Rob embarks upon an affair with her "handsome and suave Humanities professor" (huh?). (1 hr.)

E Nova-Search for the First Americans. Uses recent archaeological discoveries to trace the genesis and the expans of American Indian culture on this continent

(1 hr 30 min) CD Frontline—My Doctor, My Lover. A provocative case history of alleged patient/therapist sexual abuse, examined from a variety of viewpoints—legal, ethical. and personal. (1 hr.)

> 9:30 Man Never Say Die (1939). Bob Hope thinking he has two weeks to live, repairs to the Swiss spa of Bad Gaswasser and impulsively marries Martha Raye. When he finds out that he isn't dving, he wishes he were. Preston Sturges collaborated on the script. (1 hr. 30 min.)

Mine Eyes Have Seen the Glory. The first of a three-part series that looks at the history and the diversity of the evangelical movement is America (1 hr.)

Correspondent (1940). Alfred Hitchcock's fast, exciting tale of espionage and political intrigue in pre-World War II Europe. With Joel McCrea, Albert Basserman, George Sanders, Herbert Marshall, Robert Benchley, and Laraine Day. (2 hrs.)

11:00 CMB Barbary Coas (1935). Howard Hawks's wide-open tale of nineteenth-century Frisco in which dance-hall que Miriam Hopkins butts heads with Edward G. Robinson. Also starring Joel McCrea. (1 hr. 30 min.) 11:35

CIID True Believer (1989). An enjoyable thriller starring James Woods as a former hotshot radical lawyer now reduced to protecting the rights of thuggish drug dealers. He's grown corrupt, and there's not much of the sixties left in him. When his fresh-outof-law-school assistant persuades him to reopen the case of a Korean American convicted of murder, he rediscovers his fighting spirit. The New York atmosphere is gritty and violent: the revelations are satisfyingly convoluted. The movie's glory, however, is James Woods's complexly selfsatirizing performance. (1 hr. 50 min.)

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. Cost is \$33.00 per line, 2-line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$25.00 for NYM Box Number, Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). BOX NUMBER 128 paces at me end or your as for oox number. Lenck or credit earn immomation must accompany as order (no cash or money orders accepted). First-page placements (for a production cost of \$5000, and all other Srictly) Fernonias das are accepted on a first-confire-inst-errod basis, depending on availability in the issue. All ada placed are automatically included in ON-LINE unless advertiser declines. Mail responses are forwarded continuously for six weeks and phone response line is popen for weeks after issue date. To place and and call 212-65-650 or send to New York Magazine, SP Fenn Plaza. It find from, New York, NY 1001.
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SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS New York Magazine, Box #_ P.O. Box 4600 New York, New York 10163-4600

Adventurer - Worldwide Search-For my female counterpart is underway. You usually don't answer these ads but this time it would be a large mistake. You may be high profile but your response will be safe in my hands. I am a divorced white male, 6', 190 hard, fit lbs. I am considered an easy-on-the-eye, athletic, unpreten-tious adventurer, entrepreneur and writer. I love the arts, animals, fitness and the natural order of things. You should be 30-45 years old, nonsmoker - and very, very fit. Each day's delay is a day lost for ever. Send very recent photo, personal note, honest physical description and phone. Just do it! 9258

My Dream Guy-Has it together - a sense of humor, intelligent, down-to-earth, en-joys family, friends, the arts, sports, nights on the town, nights at home. I'm 45 plus, tall attractive and successful with two college-age kids. Protestant, but a true New Yorker. Phone/photo please. 3561

Pretty, Witty Woman-Lean, leggy (5'8") NYC redhead with creative career, love of theater, travel, music, movies. Ready to share her joie de vivre with good-nati guy with well-exercised mind and body (48-58). Photo please. 9290 🖾 🖀

Aren't You Tired-Of that guy not opening the door for you? Let me open the door - you won't be disappointed. Jewish male, successful professional, 5'5", athletic. Enjoys sports, theater, dining - is passionate about travel, beaches and liv-ing life to its fullest. Seeks Jewish, athletic, personable, pretty, slim female who loves to smile. Age 25-32, nonsmoker. Photo please. 3567 🖾

Enjoy Life's Full Potential!-With a perceptive, (com)passionate, accomplish surgeon with great sense of humor, adventure, optimism, good-looking GQ-type. artistic, 30s, slim, tall, athletic, fun-to-bewith. Seeks loving, caring, laughing with intelligent, warm lady, under 39, for fun, future family, Photo necessary, 5047

Manhattan, surfing, cooking, reading, traveling, mid 40s. Seeks good-looking, intelligent female, 30s-early 40s, with wellrounded, mature approach to living fully. Statement and picture. 3574

Attractive Catholic Male-5'10", 40, 170 lbs, professional, traditional values, energetic - enjoys theater, sports, comedy clubs, NYC, romantic summer evenings. Seeks single, professional Catholic female for lasting relationship. Note/photo appreciated, 9313

Spring Is For Beginnings-Attractive, successful, single Jewish man, 35, sentimental, kind, witty, fit and very bright, would love to begin a permanent romance with a sweet, attractive woman of culture and intellect. Diverse interests include opera, jazz, theater, ballroom dancing, foreign languages and locales, and all types of literature - how about you? Photo appreciated. 3581 🖾 🖀

Incurable Romantle-Looking for his match to fall head-over-heels in love with. It's very difficult to describe oneself in a few short lines but here goes: successful entrepreneur, 6'2", 220 lbs, 45 years young, educated, Jewish (not religious) and easy to look at. Also considered to be an all-around nice guy, a real good friend and possess a good sense of humor. Some of my interests include: exercise, staying fit, all water sports, theater, fine dining, travel and the best of everything life has to offer. In addition, I enjoy long walks on secluded beaches, candielight dinners for two and listening to soft music in front of a burning fireplace. I am spontaneous and will fly anywhere on a moment's notice. If you are a woman who is pretty, slim, sinyou are a wind an order, sole to give as well as receive, then go for the gold. Drop me a line or two with a recent photo and phone number, and just possibly live a storybook ending. 5040 🖾

Very Successful, Intelligent-Wall Street executive. Tall, attractive, nonsmoker, 40s. Enjoys sports, beach, movies, reading. Seeking bright, attractive woman, 35-45. Photo a must/note/phone. 9325

I'm All Woman-You're all mensch. Tall, fit, fabulous, single, 50s. 9291

Attractive, Intelligent Professionallewish female, 37, with humor, intellectual curiosity, adventure and warm heart. Seeks male counterpart. Enjoy travel, out-Seeks male counterpart. Enjoy travel, out-doors, current events, culture. 3568 2 Send photo, 5057

Unique Male Entrepreneur-Well-educated, nondenominational, loves smarts, humor, style, substance (over symbolism) and, of course - modesty. I've been told I can recognize the defining moment when character manifests itself in an individual, I'm in my 40s, successful, kind, caring (and, unfortunately, hopelessly politically incorrect). I'm also completely available for a serious relationship. Delighted to exchange photos. 9319 🖾 🖀

> I'm Ready To Share-Love, commitment and family with a Jewish man, fit, late 30s-40s, who is self-aware, an ambitious, creative thinker, generous, laughs easily and is looking for a beautiful, loving partner. I'm a self-employed professional woman, elegant, fit, warm, a lover of family, business, culture, travel, sports, good conversation, entertaining friends at home, and curling up with a good book or someone who's read one. Nonsmoker. Photo and note please, 5041

Very Attractive Male Scientist-Financially secure, 46 - looks younger, dark blond, blue eyes. Seeks bright female professional, over 30 and at least 5'5", for marriage, 9213 🖾

Big Spirit, Big Heart—Feet on the ground. Single Wasp female, 34, tall, very pretty, well read/well educated. Goes running in the rain, sings along to "Love can't resist a foxtrot, loves the arts and the beach. Seeks like-minded, single professional man, 34-38, who's underwhelmed by pretense, optimistic with good reason, and ready. Note, photo appreciated, 9330 🖾

Tall Jewish Male Sought-You're independent by nature, but would love to relax with a special girl. I'm 28, 5'6", slim, very pretty, overeducated and a great cook. Please be 5'10" plus, 27-35, never married.

Shomer Shabbat, Yes ... - Sefirat Ha'omer, sometimes... That describes this athletic foreign executive's lewish background - who seeks an upbeat, attractive, religiously compatible, analytical and adventurous woman, 28-36, who's a superb convertationalist with mediacre Hehrewspeaking skills. 5049

Handsome, Successful Lawyer-48, tall. slim and in shape. Loves skiing, jazz, the outdoors, movies. Looking for a beautiful woman to enjoy the good life with. Photo a must. 9338

Early 40s-Literate, analytic, dogged man gently determined to have my hand. I en-

Nice Guy—(Really!) Looking for special female friend to enjoy films, dining, country drives, biking, blading, quality conversation, laughing, snuggling and relaxing with. I'm early 40s, 5'9", physically fit and attractive. You're under 35, actively athletic and in great shape. We're both warm, sensitive, emotionally aware people with stable careers. PS - We may not get married...but I promise you a fun date. Try me. 5056 [2]

Jewish Art Director-Seeks lady to com plete wedding portrait. Groom: 43, 6'2", handsome and fit. Bride: 35ish, tall, sensitive, down-to-earth and curvaceous. Photo please. 3554 🖾 🕿

Former Flower Child/Corporate Exec-Wants Jewish man who relates to both. I'm age 18 in my heart, 37 in years, 42 in experiences, 500 in spirit. Warm, mushy, my-friends-are-my-family...no couch potato, hyper energy with a relaxed style. Love wide range of world music, including daily doses of loud music - even rap/ rock/funk, Eclectic, active mind, body and soul. 5032 🖾 🖀

Executive, Good-Looking-Early 50s, desires one lovely, feminine lady with deep sincerity and infectious smile, 30s-early 40s, 3563 🖾 🖀

You Won't Be Sorry—Bright, witty, fun-loving Jewish male, 35, 6'1", likes sports, dancing, romancing, classic rock, movies museums and more. Seeks easygoing, caring, down-to-earth woman, 5'7" plus, for relationship, 3572 🖾 🖀

Attractive, Petite Professional Woman-48, enjoys theater, music and the out-doors. Seeks intelligent, considerate, nonsmoking man with a good sense of humor. Note/phone. 9296

Are You Out There?-Intelligent, greatlooking, successful Jewish woman seeks man with similar attributes. I am a 43-year-old, divorced, blond, 5'6", slim ad exec. I enjoy dining out (both fancy and funky), film, theater, music and dance. All are enhanced by being with a great companion. Please respond if you are 37-47 (no older) and are interested in above. Photo preferred. 3555

Charismatic, Handsome-Attorney/ businessman, Downtowner and down-toearth, 37, 5'8", athletic and passionate, seeks 30ish, family-minded soul mate who is earthy, beautiful and sensual with a special energy on the outside yet calm within - to share the pleasures of city and country life. Jewish a plus. Photo/note a must. Will exchange. 3597

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New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way. I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



Attractive, Professional Male-Late 30s, desires special lady, 29-36, with good values and inner beauty. Leading to marriage. 9293 🖾

Avid Cyclist-Seeks attractive female counterpart. Note/photo please, 3557

Passion For Life-Attractive slim female at international nonprofit, 32, Ivy, JD, seeks sincere, very intelligent professional man, 30-40, to share passion for politics, exotic travel, the great outdoors and each other, Nonsmokers only, 5052 M 2

Gav White Female-68, healthy, 5'1", 128 lbs. Very creative. Seeking a very special woman, 55-69, who is extremely kind and thoughtful, very open to emotional com-munication - who has inner resources, intelligence and the capacity to love. 3512

Handsome Jewish Professional-6', athletic, seeks pretty old-fashioned girl, 30-35, for love and marriage. Photo. 5034

I Yearn For Intimacy-The sharing of things that matter; self, relatedness, home life, art, ideas. Male academic seeks trim lady (40s), Photo please, 3590

Attractive, Soloflex-Built Journalist-27. lot of fun/interests, seeks attractive, slim female, 21-28, bright eyes/mind, 3585

Woman Wanted-Looks, humor, brains and a bit mad, 35-45, I am intense, handsome, successful, funny and intricate, 57. Homes in NY/Martha's Vineyard, Phone/ photo/pote, 5051 PT

Older Beauty Sought-By younger man. 33, with JFK Jr.'s looks, Einstein's mind and Cary Grant's charm. Photo please,

Exceptional lewish Entrepreneur-Charming, handsome, witty, sensual, athletic, seeks outdoor-loving, self-confident, beautiful, caring woman for romance, love, travel, future. Photo please. 3549

Successful lewish Professional-26, 5'7". athletic, romantic, good sense of humor, desires to meet similarly special woman for a serious relationship. Photo, 9322

Savvy, Sexy, Shapely-Pretty, insightful Jewish woman, young 35, ready for the "thing called love" with one, real, special, caring, articulate lewish man, 9331 2 3

Successful Artist-Highly energetic, good looks, into astronomy/spiritual practice. Seeks spirited woman, 38-44, with exceptional brains/beauty, who loves the West as I do. New Mexico summer? 3587

Successful, Handsome, Bright-48-yearold male, lives on the ocean in southeastern CT during the week, Manhattan on weekends and summers on my Fish's Island estate. I have three graduate degrees, love the arts and would love to share my aesthetic world of reality with someone sensitive, bright and attractive.

If You Want To Be Happy-For the rest of your life, make a pretty woman your wife. Exciting Jewish blond, 39, is looking for a lifetime partner for laughter and romance. Note/phone/photo. 9339

38-Year-Old Man-Interested in human nature, laughing, serious conversations and the good things in life - interested in like-minded woman, marriage-minded. Note/photo. 3569 🖾

Bugs Bunny-Loving Professional-Woman, 29, 5'8", athletic - persistently seeks an unconventional, nonsmoking professional male, 27-37, who enjoys alternative music and Tootsie-Pops. 5042 🖾

Pretty Doctor Seeks Her Counterpart-In sincere, spiritual, fit, solvent professional man (early 40s, over 5'10") for a lasting relationship. Loves tennis, travel, scuba, skiing, quiet dinners and warm fires. No alcohol/drugs/smoking, 9268

Single White Female-34, 5'5", pretty. athletic, intelligent, sweet, romantic, funny, financially secure, sophisticated hut down-to-earth, old-fashioned values. seeks exceptional, single white male, 32-42, kind, intelligent, handsome, athletic, tall nonsmoker. Letter and photo please - I will reciprocate. 5022

Divorced Jewish Psychologist-Seeking something real with attractive, warm, educated woman in her 50s, who knows herself, likes men and enjoys NY and country pleasures. Recent photo, please. 3571

Corporate Meetings To Cafe-To soccer field - 6'1", 180 lbs, American, at 32, awaits your romantic flair, bright eyes, soft touch. athletic body and European style. So I Sexy Lady—Seeks fun, wonderful placed an ad. Photo preferred, 9297 Voung 50-60 only. Photo. 9295

Very Beautiful Woman-39, sensitive, intelligent, sweet, divorced with two children, seeks companion. 9298

Attractive Blond, Single White Female-(30s), Successful Wall Street professional enjoys skiing, tennis, sports, romantic dinners and relaxing weekend getaways. Seeking single white male (Christian, nonsmoker, 30s) with sense of humor, to share those quiet dinners, weekends, life. Take a chance on this hopeless romantic.

Note/phone/photo optional, 3562

Professional White Male 42, athletic. handsome, with interests in classical music, piano, tennis, travel, dining out, museums, nonsmoker - seeks attractive. fit professional female, 28-35, sensual, downto-earth, with a sense of humor, to share common interests, Letter/photo, 3205 Pretty Jewish Professional-38, sports fan with varied interests - seeks honest, fun man. 35-45, for potential relationship. Note/photo, 9299 12

Suit By Day - Sweats By Night-lewish male, 28, good-looking, intelligent, honest, warm and funny. Likes include Broadway, live music, weekend getaways, the gym and just hanging out. If you're interested in a meaningful commitment. let's get together. Photo please. 9310 35-Year-Old lewish Male-Looking to

meet attractive female for a serious relationship. 9308 🖾 Forever And A Day-Wanted by heauti-

ful, green-eved, full-figured, single lewish female, 38, 5'2". Seeking nice guy with sense of humor and heart of gold. Let's make magic. 5055

Pretty, Well-Educated-Professional woman. I am a very young-looking 38, thin. 5'6", and white. I enjoy the outdoors, biking, skiing and hiking. Looking to meet an educated, attractive, affectionate and fit white man, 35-45, for a committed relationship. Note/photo. 9300 🖾

Brainy, Sincere, Elegant-Very attractive, lewish, successful professional, 57", 36, with diverse interests, class, style and passion for fitness. Seeks very successful, intelligent, warm, caring gen plus, 35 plus, nonsmoker). 3541

Handsome, Sensitive Male-lewish, 25, 6', 160 lbs, seeks attractive, slim and sweet female, 20-27, to share walks, talks, movies and laughs. Note/photo, 3570 🖾

Beautiful, Bright Brunette-48, 5'6", slender, dynamic professional seeking attractive, tall, caring, successful Jewish male, 49-62, with humor, romance, love of theater, dinners, tennis, golf and traveling. Phone/photo helpful, 9309

Ralph Had Alice-Ozzie had Harriet. We have each other. Tall - solid values - a flair for fun are musts. I like smart, strong and sensitive. It sounds like I'm asking for a lot but then I have a lot to give. I'm tall, attractive, vivacious, happy, caring, ro-

Happy, Joyous, Free-Jewish female. 37. 5'7", attractive, striking, with large hazel eyes and curly brown hair, loves doing everything: travel, tennis, hiking, biking, skiing, dining out, meandering around NYC and country craft shows. If you are a financially secure man who loves the same, then let's see if we are compatible. No drugs/smoking, Note/photo, 3573 Sexy Lady-Seeks fun, wonderful man

Very Successful Entrepreneur-Tall, handsome, charming, wonderful sense of humor. Seeks warm, intelligent, beautiful and self-confident counterpart, for sailing, skiing, romantic travel. Photo. 3548 [2]

Nice lewish Doctor-41, 5'8", handsome. personable, bright, solid and focused reaks warm sweet advented elim concuous woman 25-35 to share life and create babies with. Your children welcome. Photo for reply, 3575

Pretty Professional-42, seeks intelligent. well-adjusted Jewish man, 36-50, who eniovs music, the arts, hiking and cuddling, for a meaningful relationship. Non-smoker/physically fit. Photo/bio. 9307

Scandinavian Blond-33, 5'6", slim, athletic, mental health professional - long hair, blue eyes, classic looks, playful, with many and varied interests. Seeking attractive professional male, 30s-40s, humo and dynamic personality vital, 3542

Good-Looking Woman—50, slender, educated, refined, professional, seeks car-ing, accomplished single male, 40s-early 50s, to share valued time. 3544 🖾 🖀

Tee For Two-Handsome, 6', very athletic medical man, nonsmoker, looking for beautiful Christian hacker, 32-40, for fun in the sun. Photo for reply. 3543

Sleek, Chic And Unique-Lovely, slim, pretty, fair-skinned brunette, female phys-ician, 40, 5'7", divorced (no children), enjoys music, good books, theater, ballet classes and good friends. Would like to meet a kind-hearted, intelligent, openminded, educated professional or businessman who is interesting, generous, politically aware, happy with himself and passionate about life, I am lewish, you need not be. 9287 🖾

Zing-Creative, funny guy, 28. Margaritas, 'Seinfeld', theater lover, seeks intelligent, attractive nonsmoker who sees the glass half full, Photo. 3558

Beautiful. Brainy Brunette-Jewish female, nonsmoker, seeks lewish male, 28-34, handsome, intelligent, witty and successful. Photo/phone. 3545

Handsome, Down-To-Earth-lewish professional, 29, 5'10", with many interests, seeks a slim, pretty, intelligent female, 25-32. Note/photo. 9288 🖾

Honey-Blond Attorney-Attractive, 5'5". slim, Irish, 43, looking for commitment-oriented, professional, attractive male, 38-49. Photo please, 9289

Italian-American LI Male-35, warm, good-looking, 6', divorced, self-employed, looking for warm, sensitive, super woman, between 25 and 35, interested in building family empire together. Goal: early retirement to enjoy each other and life's pleasures. Note/photo please. 3586

Irving Berlin Showed Me-That "You cain't get a man with a gun"...so I decided to place this ad. I'm a Brooklyn-born writer living in lower Fairfield County and practicing psychotherapy. I'd like to meet a man, 48-55, to be myself with, learn from, laugh and play with. Intensity and intelligence are valued. If you smoke or drink significantly, please don't respond. Phone/note/picture, 3546 🖾 🖀

Svelte, Beautiful Professional Lady-34, athletic, seeks tall, successful professiona gentleman for marriage/family. 3556 🖾

My Son Says I'm Super-Cool—In my 60s and ready to party! Fit, funny, warm, sincere, handsome and wealthy man seeks bright, beautiful, spontaneous woman, 35-45. Note/ohone/photo. 9301 □

Share My Dream—Sail away on exquisite 60 sailboat to Caribbean, possibly Europe and/or Polynesia, with very successful, athletic, handsome entrepreneur. Must be athletic, self-confident, beautiful and adventurous. This is a trip of a lifetime. I am your man for a lifetime. Photo please. 3547. P91

Absolutely The Best—The only thing missing in my life is you. This handsome, professional, sensual male, 45, is looking for that one very special person to share his life with. You are very attractive, sensitive, with a great sense of humor, and nonsmoker, Photo and letter, 9294 [2]

Pianist-30s, fit, loves karate, beach, laughing. Seeks female. Photo, 5003 ☑ ☎

Ready At Last—Turning 40 and never married Jewish. hy-educated and law apgree. Gave up law to become a successful entrepreneur in the suburbs. Love children, plano, sports, travel and having fun. My 57° frame is full of love, sensitivity and alsp heart. Seek nonreligious, carring, funloving woman. 25-35. Photo a must.

Sallor, Skier, Tennis Player—Music lower - sensitive, passionate, good-looking, seeks woman who is confident, intelligent, humorous, under 50, slim and pretty. Photo please, POB 385, Fairfield CT 66430

Traditional Jewish Female - Organic— Vegetarian with beautiful cat. Petite, very athletic, lost of fun, 30. I'm looking for a wonderful man, 30-45, who can play like a wonderful man, 30-45, who can play like a child yet handle big adult decisions of life. From Shabbos dinner and Schul to runing on the beach in a T-shirt and cut-offs. Looking forward to hearing from you. Photophoteiphone, 5035 CP

Donde Esta Mi Amore?—Single white male, professional, GQ, affluent, who adores Latinas, seeks a sexy Hispanic fermale, 20s-30s, who likes being wined, dined and pampered. You'll find me romantic, fit and handsome, and I know how to treat a lady! Photo please. 9312

Charming, Attractive Jewish Woman— 41, smart, successful entrepreneur, Manhattanite/no hard edges, seeks man over 45, hard edges okay, 5044 27

Wanted—One really nice girl. I am a very nice, successful professional (work not a priority), 41. very fit, sensitive, open, honest and dependable. Interests include the outdoors, friendly people, sports, the country, working out movies, music and learning. I am looking for one pretty, slim, unpretentious, down-to-earth young lady, preferably in her 30s, who is not afraid of commitment. Kids okay. Nonsmoker please, Photo appreciated, 3902 ™

Good-Looking, Shapely Blond—(212), nice, fun, bright, interesting, traditional values, 45, seeks relationship, 3583

Down-To-Earth Adventurer—Warm, bright, attractive woman (46, 57"), upbeat and outgoing. Eelectic love of city-beaches, travel/home, work/play, Looking for youthful, secure, caring, adventurous man to be my soulmate, best friend and lover. Note/hoto/shone, 3716 🗁

One-In-A-Million—Italian, very attractive, 5'9", 38, widow - seeks fun-loving male companion, 30-50, for friendship and possibly more. Note oboto, 3577

A Heart Needs A Home—How about you? Gentle, sincere and funny professional man, 38, likes movies (old and new), rock music and conversation. Seeks kindred spirit for love and laughter. Note/ abone 3115 571

Classy Lady—Divorced white female, professional, petite brunette - seeking professional male, nonsmoker, 45-55... Romance, fun, opera, candlelit dinners, island cruises. Sunday Times. 9314

Spring Is In The Air—This 40, petite, divorced, nonreligious Jewish, professional lady feels the sunshine upon her dreams. If you share my poet's heart, like music, sports, walks, and formance, let's find the time to sparkle each other's lives with communication, demistry and cuddles. 39-52, 914 and 201. Photo-fopuse, 9342 EJ.

Now That There's A New Man—In the White House, I want a new man in my house. Pretty, fiery, smart, book store-browsing, tennis-playing, Bruce-listening, film-going psychologist seeks literate, soulful professional man, 33-40, 3579 [22]

Leggy Rocket Scientist—(Late 20s-30s) with urge to mate, sought by sophisticated, funny and successful man, 44, whose goals include being world's best husband and dad. Photo. 3582

Big Brown Eyes, Beautiful Smile—49, 5'7", bright, pretty, slim and feminine. Seeking trim, attractive, honest, communicative Christian man, 45-55, with good sense of humor, who loves to travel. Photo/note. 5338. [7]

Sincere, Romantic, Caring—Divorced white male, 49, 6', down-to-earth, very affectionate and honest - enjoys candelit dinners, music, dancing, movies, long walks and much more. Would file to meet attractive Asian or Latin female with similar qualities, who is not afraid of love and commitment. Note/photo/phone to: POB 1624 White Plains, NY 10602.

Tall, Dark And Handsome?—Maybe. Short, fat and ugly? That's possible too. Sense of humor? For sure! 35. 5'11". brown hair, blue eyes (don't worry - I'm good-looking). Into sports, music, heater, and the outdoors. Seeking bright, pretty, slender female, 26-32, with an outgoing personality. Note/phone/hopton, 972! Per

Loaded—With personality, looks, talent.
Doll, 56 1/2", seeks 65-plus guy, 5045 [27]
Exciting, Personable, Spiritual
Intellectual, fun-loving PhD, single lewish
male, 39, seeks very attractive, slim, femipine woman, 25-33 Photografe, 5045 [7]

Up-And-Coming Playwright—Has eyes open for his kinda gal - bright, petite, slim, sexy, playful, funny, genuine, passionate, attractive, sensitive nonsmoker in her 30s-to share plays, sports, comedy, burritos, sci-fi, summer evenings on a lake, and lauwhs. Recent obsto a must. 1620 1791

Iewish MD, 40s—Sports hobbyist and lots more, seeks adorable, successful female, true sports fan, under 40 for life, love, future Little Leaguers. Note/photo. 9327

Feminine Tomboy—Breathy voice, serious mind, fragile heart, 37, NYC, educated, funny and fit - seeks male could.

A Nice Guy—Lawyer, 29, who likes theater, tennis, music and movies, seeks woman with wit, beauty and brains, to share love and laughter, 9329

Note and phone, 5046 PT

Love Potion—Mix one lewith, divorced female, \$5^{\circ\circ}\$. beautiful, blue-yed and brains, pear 40, with one tall, lewish, divorced male, attractive, athletic achiever with character (40 plus), Add a pinch of idde laughter, mine and yours. A dash of wit, warmth and wine. Simmer slowly to schewe the maximum joy and pleasure of finding love the second time around, \$16 a. Usis, National Coloradors, 2018. Society of the maximum power of the coloradors of finding love the second time around, \$16 a. Usis, National Coloradors, 2018.

Vibrant, Very Attractive, Athletic— Jewish, tall blond, 35, successful, seeks male counterpart, Note/photo, 3589

Steal My Heartl—Single man, Wasp, MBA, 46, 6', trim, LI (west) - likes travel, iazz. Seeks romantic NYC or LI, bright lady - slim, nonsmoker, Christian, for mate/family. Note/photo. 3591

First Class Only—46-year-old, handsome, fit entrepreneur seeks woman of style and substance. If you have a sharp mind, a great body, and travel, laughter and exercise make you happy, then let the adventure begin! Nonsmoker. Note/photo/shops. 1594.

On The Market For The First Time— Beautiful, bright, Jewish. 32, (212), slim and fit, cultured world-traveler, down-toearth - seeking tall, handsome Jewish man, up to 38, for keeps. Photo. 3592

Emmy Award-Winning Woman— Beautist, irim, 5°6', warm, affectionate, good sense of humor and fun to be with, jovish, owns successful business. Seeks handsome, commitment-oriented man, late 50-90th, with a warm, caring and generous nature. Honesty, integrity and successful to the committee of the the committee of the

Wanted/Missing:—That special someone for earing and sharing. You're a 50s-60s, financially/emotionally secure gentleman, ready for adventure/love with pretty widow, successful professional, a passion for the arts, a good life style—joy/laughter/tears/the "song and dance of life." Letter with phone. 3595 🗁

Great-Looking Man—With warmth, wit and sensitivity. Successful, creative business owner. Divorced, Jewish (non-religious, 50, 5'10"). You are very pretty, trim, bright and kind…and would love to spend forever with a man with warmth, good looks and more than a touch of class. Photo and note set prefty, 5050 (27).

Sensitive, Shy, Sweet—Pretty, blue-eyed blond college professor, 42, from Northern NJ, seeks handsome professional gentleman, 40-55, for serious relationship. Photo please, 9318

Montana Dreaming—30, 5'5", Christian, strong-willed, funny, energetic female, eecking 30-38, tall. Christian, handsome, fit well-established male. Do you share my passion for puppies, hugs, long walks, hot baths, great dinners, the Rockies, Harleys, the Yellowstone River, Livingston Rodeo, Big Timber and the country lifestyle? Photolybone/noise, 2335 ET

Good-Looking, Young 48—Divorced, nonsmoking, caring chiropractor seeks attractive, athletic, slim, independent female, 35-40, to share life's pleasures. Note and photo. 3596 [23]

Extremely Pretty, Thin—Athletic Jewish female, 30, looking for a nice, good-looking, intelligent guy who knows how to laugh, have good times, and ready to settle down. Photo a must. 9336

Very Attractive Female Professor— Author, artist, affectionate, in her 40s seeks intelligent, warm and friendly man well-established in his profession, ready for close connection. Note/photo. 9328 ☑

Paths Less Traveled—Are much more interesting than well-morn roads. 36-year-old, tall, slim, handsome businessman, adventurer, outdoorsman and all-around nice guy in search of a beautiful kindred spirit. You are outgoing, supportive, athletic, creative and thin. Let's enjoy the city and country together. Photo. 3552 © and country together. Photo. 3552

Vibrant, Dynamic—6'2" male, 35, kind, generous, attractive, Jewish, fun-loving, financially secure, genuine. Enjoys skiing, camping, water sports. Seeks woman with similar qualities - to share and enjoy life in Southwest Colorado or maybe somewhere else. Note/photo/phone. 5036CTT

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Bright, Attractive-Red-haired mo young 40s, trial attorney, seeks loving, giving, successful man, able to be a good father, for eventual marriage. Mutual love and respect, honesty, humor, emotional enness and political consciousness essential. Write. Photo helpful. 9337 2 2

Warm, Witty-Successful, attractive professional man, 42, with many interests and good values, seeks an attractive, intelligent, sincere, marriage-minded woman, 30-37. Photo, if available, 5060 ☑

Wanted!—Man's mirror image, 50-60s, by this pretty, eclectic woman with a legendary sense of humor. Like me, successful with a flair for the good life. POB 47, Livingston, NJ 07039

I'm 18 A Tall Handsome Genlus-Wellbuilt, completely perfect in every way. Seeking svelte, intelligent, droll oman who'd humor me when I get like this, POB 1201, Ft. Lee, NI 07024.

Beautiful, Moneyed, Christian Lady-MD's widow, wishes a permanent relationship with a caring, sharing, successful gentleman MD, age 45-55. 3598

College Professor, 49-Seeks quality gentleman with eclectic tastes and humanitarian views, to enjoy travel, the arts, Northern NI, 9320 M

Great Things Happen In Park Slope-I'm 47 - (just) looks 37, Jewish female, cre ative, smart, great to look at, fun to be with. I'm adventurous, athletic, reflective and successful (work in Manhattan). If compatible with this, and 42-55, appreciate complexity, vulnerability, please call. Willing to exchange photos. 9317 🖾 🖀

Charismatic Cantor, Teacher, Investor-Tall, dark and handsome, early 40s, seeks medium-tall, slim lady, 30s, with an interest in tradition. 5039

PhD With Rollerblades-Trim, attractive, hyper, Jewish (nonreligious) man, 35, likes reading, classical music, comedy improv, seeks lively, witty woman, 25-36. Photo appreciated, 3584

Everything But You-Successful banker seeks serious relationship with a sincere woman. I'm a good-looking, fit and fun man (31, 5'9") who enjoys skiing, running. travel and the arts. Tell me if you're "the one." Note/photo. 9304 🖾

Attractive Asian Laker Fan-Transplanted California female, 32, likes sports, the outdoors, and relaxing at home. Seeks nonsmoking man for seri relationship. Photo/note/phone. 5058

Unclaimed Treasure-Rubenesque, sexy professional, 36, humorous, sharp - seeks Jewish male over 35, tall, handsome, successful, sincere, to share laughs, love. smiles and life! 9333 🖾 🖀

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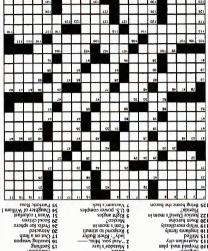
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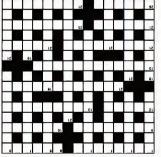
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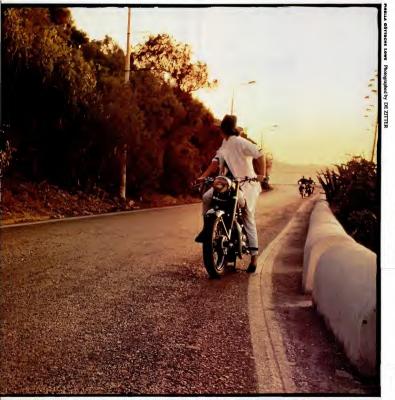
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- After journey, I find place fit only for pigs—full of trippers! (8) the Orient. (5) Princess made to travel around

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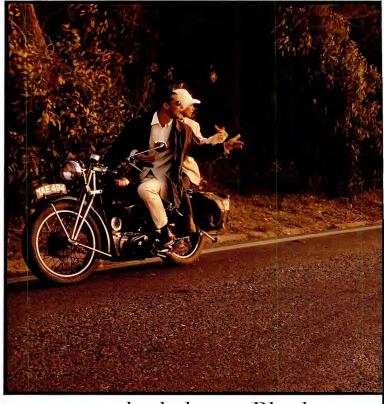
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